

# SCREENLAND

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November

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BACALL  
TALKS ABOUT  
CHARLES BOYER!

Lauren Bacall



OCT 15 1945

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# No other Shampoo

**leaves your hair so lustrous,  
yet so easy to manage!**

Only Drene Shampoo with Hair Conditioning action gives you this wonderful combination of beauty benefits! ✓ *Extra lustre . . . up to 33% more sheen* than with any kind of soap or soap shampoo! Because all soaps leave a film on hair which dulls lustre, robs your hair of glamour! Drene leaves no dulling film, brings out all the lovely gleam. ✓ *Such manageable hair . . . easy to comb into smooth, shining neatness, right after shampooing . . . due to the fact that the new improved Drene has a wonderful hair conditioning action.* ✓ *Complete removal of unsightly dandruff, the very first time you use this wonderful improved shampoo.* So insist on Drene with Hair Conditioning action, or ask your beauty shop to use it!

## Learn about Hair-dos from the girls who know!

HERE'S LOVELY NORMA RICHTER . . . one of New York's top-flight fashion models, Cover Girl and "Drene Girl"! On this page she shows you three stunning hair-dos, keyed to the kind of simple clothes smart girls will wear this fall and winter!



TO BRING NEW ENCHANTMENT to your profile . . . this unusual new "up" hair-do, with its lovely sculptured lines. That wonderful polished look of Norma's hair . . . that sleek, lustrous smoothness are due to Drene with Hair Conditioning action. No other shampoo leaves hair so lustrous, yet so easy to manage!

FOR HATLESS OCCASIONS, on windy winter days, tie a small silk scarf around your head. Sweep hair up and arrange ends in big puffs, right over forehead. Slip ends of scarf through puffs. But make sure your hair has the lustrous smoothness which only Drene with Hair Conditioning action can reveal!



# Drene Shampoo

**WITH HAIR CONDITIONING ACTION**

Product of Procter & Gamble



MULTI-COLORED PLASTIC COMBS add a pe touch to the classic simplicity of this sm page-boy and complement the colors of gay sleeveless jacket. Norma says no sh poo except Drene with Hair Conditioni tion leaves her hair so shining, yet so sm





# "Rather cut dolls than rugs, Sis?"



**GIRL:** Think I'd rather go to some wonderful old dance and be popular and glamorous when I can sit here being just plain old me with my slacks on? Goodness!

**CUPID:** Plain? You're not so plain, Pattycake.

**GIRL:** Wait'll I smile, Little One. I'm Sad Sack.

**CUPID:** No gleam?

**GIRL:** No gleam, Little One. No sparkle. I brush my teeth. And brush 'em. But it's no glow. No gleam.

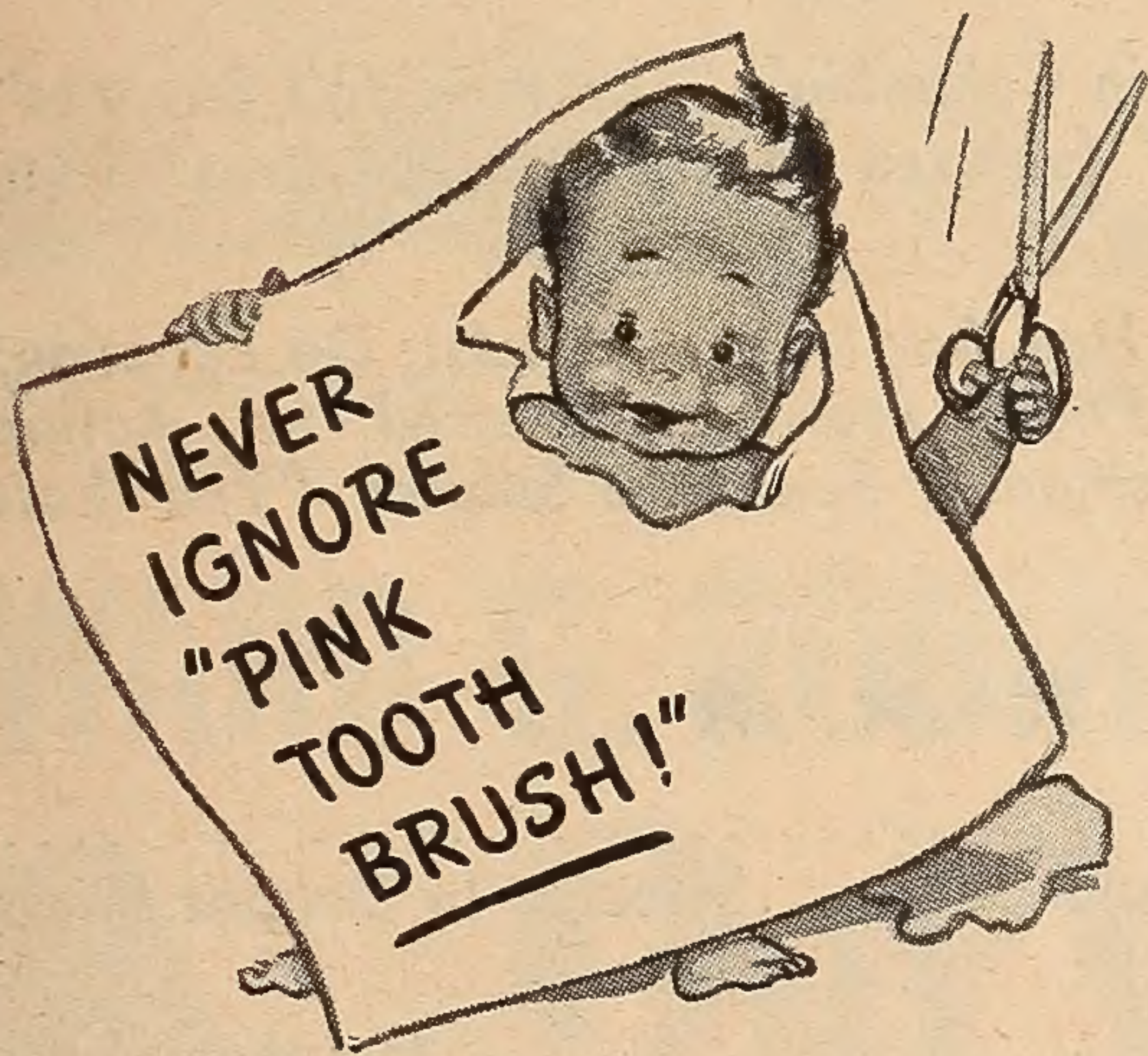
**CUPID:** And 'pink' on your tooth brush, I'll bet!

**GIRL:** We-ell ... only lately ... I—

**CUPID:** Stop stuttering, Sis. That 'pink' on your toothbrush is a warning! It means see your dentist—and fast!

**GIRL:** Dent— But I haven't got a toothache. I—

**CUPID:** Quiet, Powderpuff! Dentists aren't just for toothaches. Visit yours tomorrow. He may find your gums are being robbed of exercise by soft foods. And he may suggest, "the helpful stimulation of Ipana and massage."



**GIRL:** Sure. Sure, sure, sure. But *what's that got to do with my smile?*

**CUPID:** This, my mentally under-privileged friend: Ipana not only cleans teeth. With massage, Ipana helps your gums. Massaging a little extra on when you brush your teeth will help them to healthier firmness. And healthier gums mean sounder, brighter teeth. A smile that'll have you cutting more rugs and fewer paper dolls. Get started tomorrow, Baby!



Product of Bristol-Myers

For the Smile of Beauty—

**IPANA AND MASSAGE**



# METRO-GOLDWYN-MAYER'S LION'S ROAR

Published in  
this space  
every month



The greatest  
star of the  
screen!

Sometimes we get to thinking about titles like "Our Vines Have Tender Grapes". Why do authors choose 'em?

Take a recent M-G-M picture—"The Clock", for example. That was about a soldier on a 48-hour pass. So the title was quite logical.



EDWARD G.  
ROBINSON

Now try to figure out "Our Vines Have Tender Grapes" and what does that tell you? Well, plenty if you've seen the picture, and love it as much as we do.

G. V. Martin, author of the best-selling novel, took his title from "The Song of Solomon": "Take us the foxes, the little foxes, that spoil the vines; for our vines have tender grapes". We guess the author meant it to say: when you've helped a wonderful thing to grow, you've got to watch over it.

That's why it's a great title—and a great picture! It reaches straight down to your heart—without pretense or sham.

And it's brought touchingly to life by the finest performers it has ever been our pleasure to watch: delightful, wistful little Margaret O'Brien; granite-faced, golden-hearted Edward G. Robinson, hardboiled and hilarious little "Butch" Jenkins. What wonderful contrast of character.



MARGARET  
O'BRIEN

Like a promising young vine herself, Margaret O'Brien grew beautifully past "Meet Me In St. Louis" and "Music For Millions". Now, in "Our Vines Have Tender Grapes" she matches her brilliant talent with the rough, earthy greatness of Edward G. Robinson.



"BUTCH"  
JENKINS

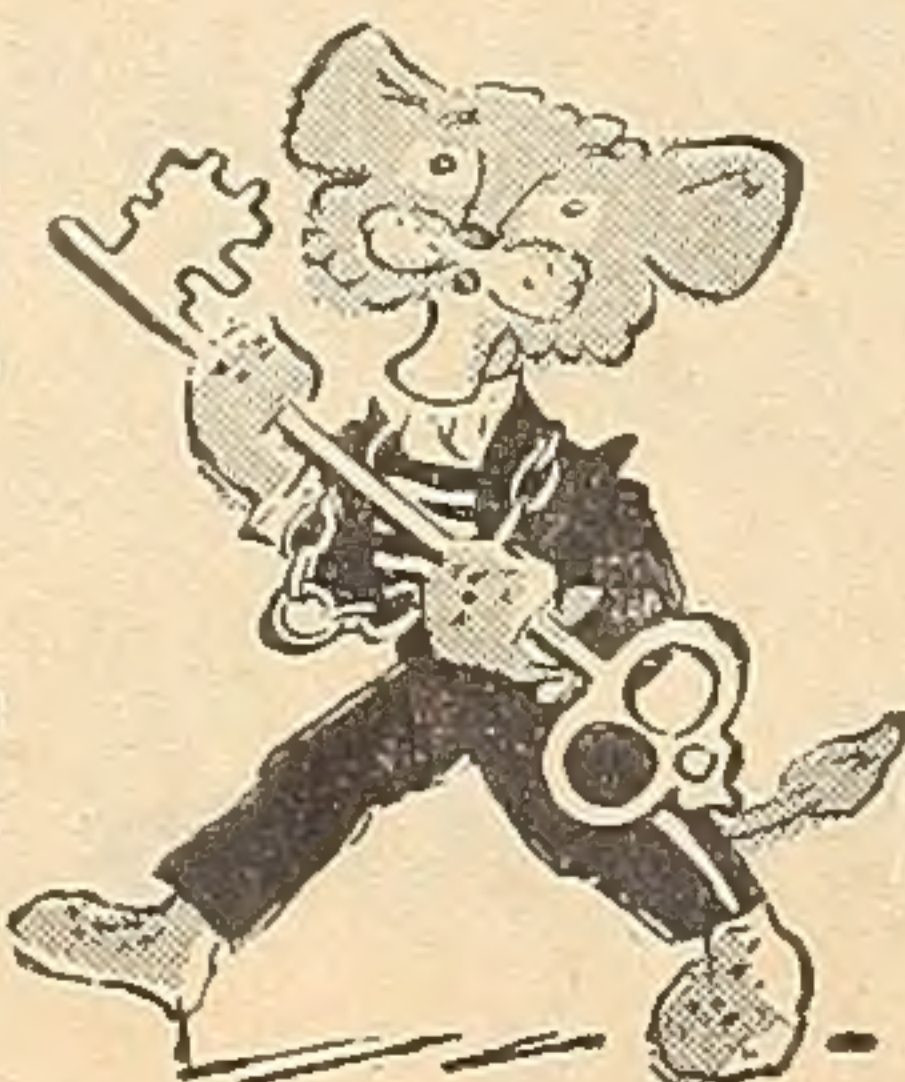
Yes, a truly fine wine has come from these grapes: a taste of romance with James Craig and Frances Gifford—flavor from Morris Carnovsky and Agnes Moorehead—and a bit of tang from "Butch" Jenkins—the belligerent brat you loved in "National Velvet".

A great vintage, with screen play by Dalton Trumbo, direction by Roy Rowland, production by Robert Sisk.

This fine motion picture had its World Premiere at Radio City Music Hall.

We urge you to see it as soon as you can.

—Leo



# SCREENLAND

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Cover Portrait of LAUREN BACALL, co-starring with Humphrey Bogart in Warner Brothers' "The Big Sleep," and soon to be seen opposite Charles Boyer in "Confidential Agent." Kodachrome by Jack Albin

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578

**THREE GREAT PERFORMANCES  
IN M-G-M's  
THRILLING TRUE-TO-LIFE DRAMA!**

56



● The screen's tough guy in an absorbing new role!

● Never greater! She wins your laughter and tears!

● The hard-boiled hilarious brat, "Butch" himself!

**EDWARD G. ROBINSON · MARGARET O'BRIEN**



# **Our Vines Have Tender Grapes**

with

**JAMES CRAIG · FRANCES GIFFORD  
AGNES MOOREHEAD · MORRIS CARNOVSKY**

and **"BUTCH"** JENKINS



Screen Play by Dalton Trumbo • Based on the Book, "For Our Vines Have Tender Grapes," by George Victor Martin • Directed by ROY ROWLAND  
Produced by ROBERT SISK • A METRO-GOLDWYN-MAYER PICTURE







## Tampax is so well known, now

NO BELTS  
NO PINS  
NO PADS  
NO ODOR

THROUGH the length and breadth of the United States—in city, town and remote village—millions of women are buying Tampax regularly at their local stores. So you can confidently discuss Tampax with anyone to whom you would mention *any* monthly sanitary protection.

The Tampax method has definitely arrived! The reasons are obvious. First, Tampax discards all outside pads and their needed supports of belts and pins. Then there can be no bulges—no chafing—no odor. Changing is quick and disposal is easy . . . Tampax gives a feeling of comfort and *freedom* that probably always surprises the new user.

Perfected by a doctor to be worn internally, Tampax is made of long-fiber cotton firmly stitched and compressed in applicators for efficient insertion. You do not feel the Tampax when it is in place . . . Sold at drug stores and notion counters in 3 absorbency-sizes (Regular, Super, Junior). A whole month's supply will fit into your purse. Tampax Incorporated, Palmer, Massachusetts.

3 absorbencies { REGULAR  
SUPER  
JUNIOR



Accepted for Advertising  
by the Journal of the American Medical Association

THERE are those who would have you believe that all is not well between the Henry Fondas. Too bad the rumor hit the papers the very day Hank unexpectedly returned from two years' overseas duty. So far, at all the Hollywood parties, no two people appear to be more devoted. Hank and Frances hold hands and behave like newlyweds.



Happy honeymooners: Mr. and Mrs. Dick Powell (June Allyson). Below, back on the MGM lot making "They Were Expendable," Robert Montgomery is greeted by Margaret O'Brien.

IT'S ONLY a rumor—we hope! From a reliable source comes word that Columbia Studios is thinking of casting Glenn Ford (of all people!) in the star rôle of "The Life Of Al Jolson." One of the best young actors on the screen today, Glenn, aside from being a Welshman, is no Gene Kelly in the dancing-singing department. With every studio trying to beg, borrow or buy the Ford talents, his own home lot is extremely anxious to keep him busy. Dollars to doughnuts he never plays the part.

DISTINGUISHING himself at Tarawa and other strategic points, Cesar Romero is back in Hollywood and out of the service. The first day he walked on the 20th Century lot, he was greeted with great enthusiasm. "We've got a terrific part for you in 'Three Little Girls In Blue,'" shouted an important producer. "You play the rôle of a—Spaniard!" Happy as he is to get back, Cesar groaned inwardly. "This is where I came in," he sighed. However, they've promised to give him the be-eg buildup, long since overdue. No one is more entitled to it.





# Jennifer Jones Joseph Cotten

"LOVE LETTERS... TENDER WORDS"

HAUNTING WORDS THAT LED TO MURDER"

In

Hal Wallis'

Production

## "Love Letters"

with

ANN RICHARDS and Cecil Kellaway

Gladys Cooper • Anita Louise • Robert Sully

Directed by WILLIAM DIETERLE A Paramount Picture

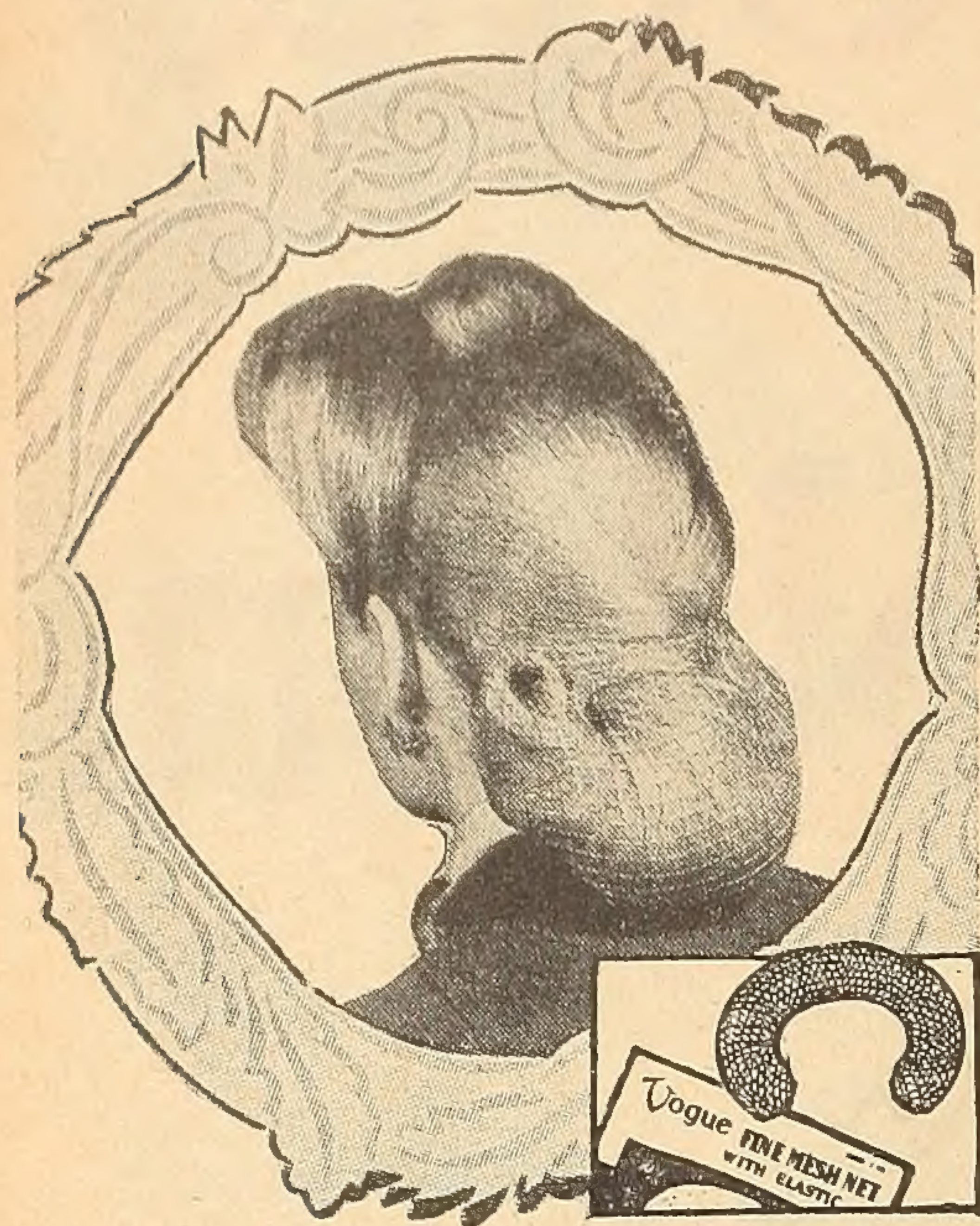
*Based on the Novel of Suspense  
And Mystery by Chris Massie*





Picture yourself in a  
**FLATTERING NEW  
HAIR-DO**

It's so quick and easy with the  
new VOGUE braids, rolls and nets



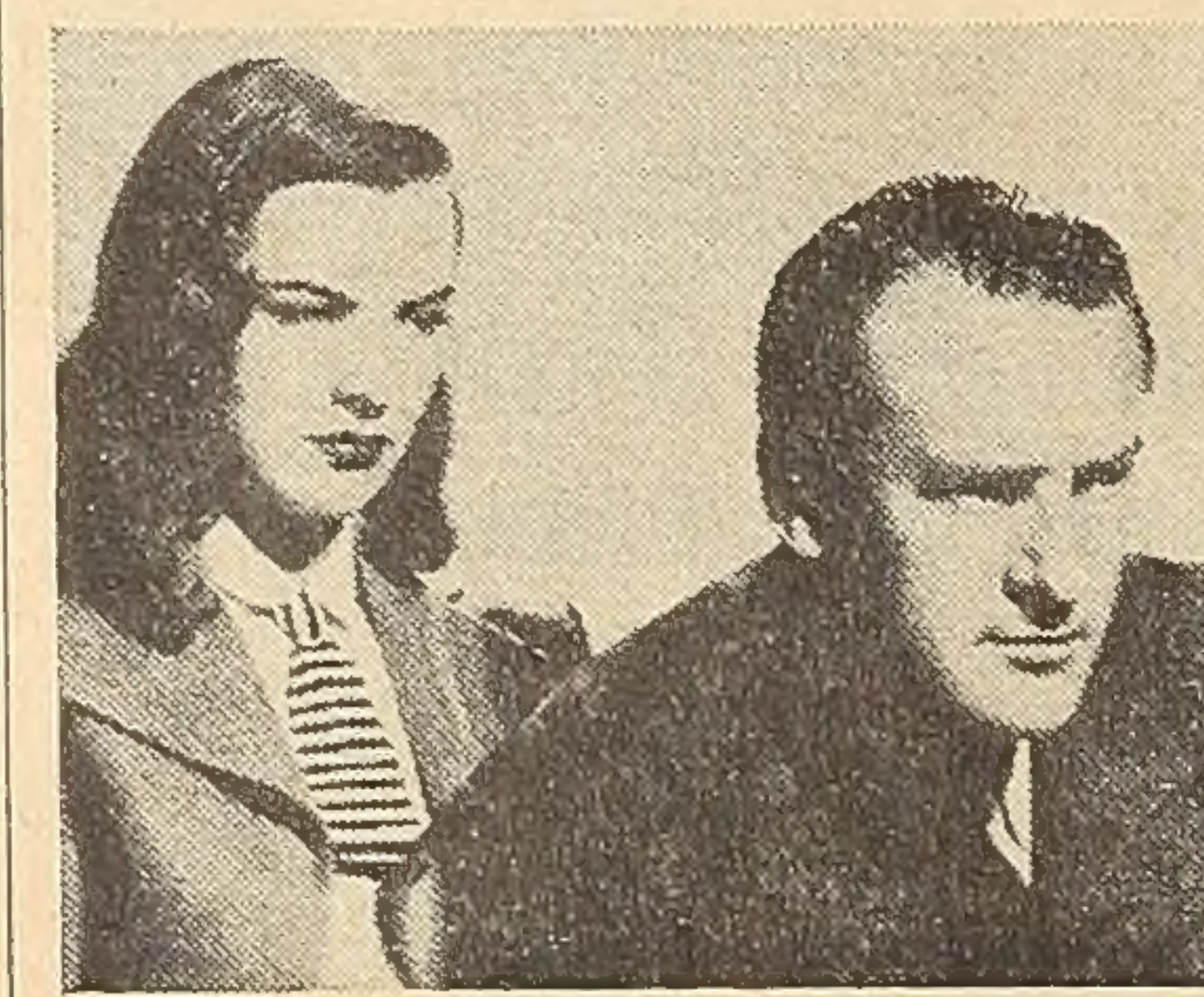
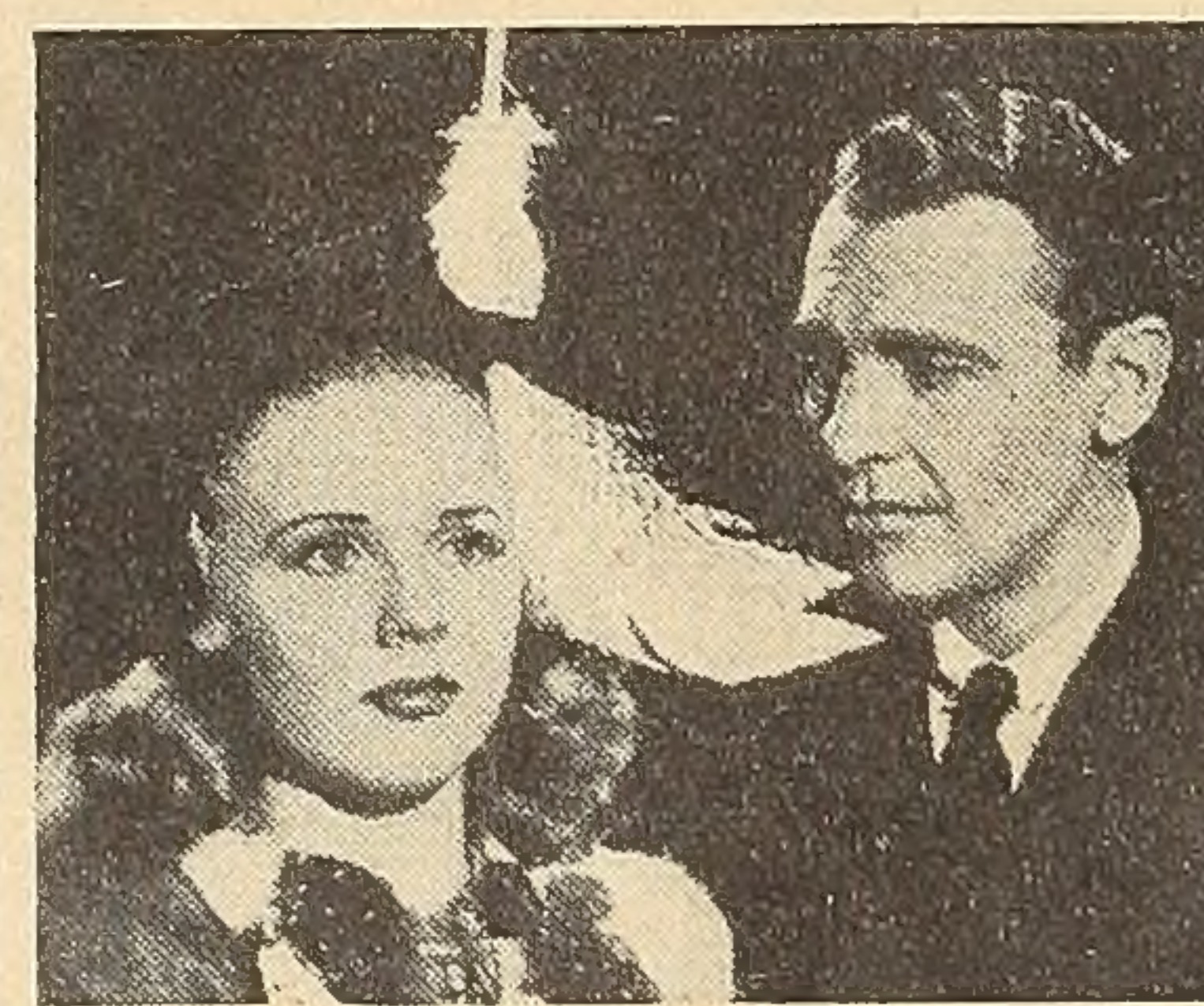
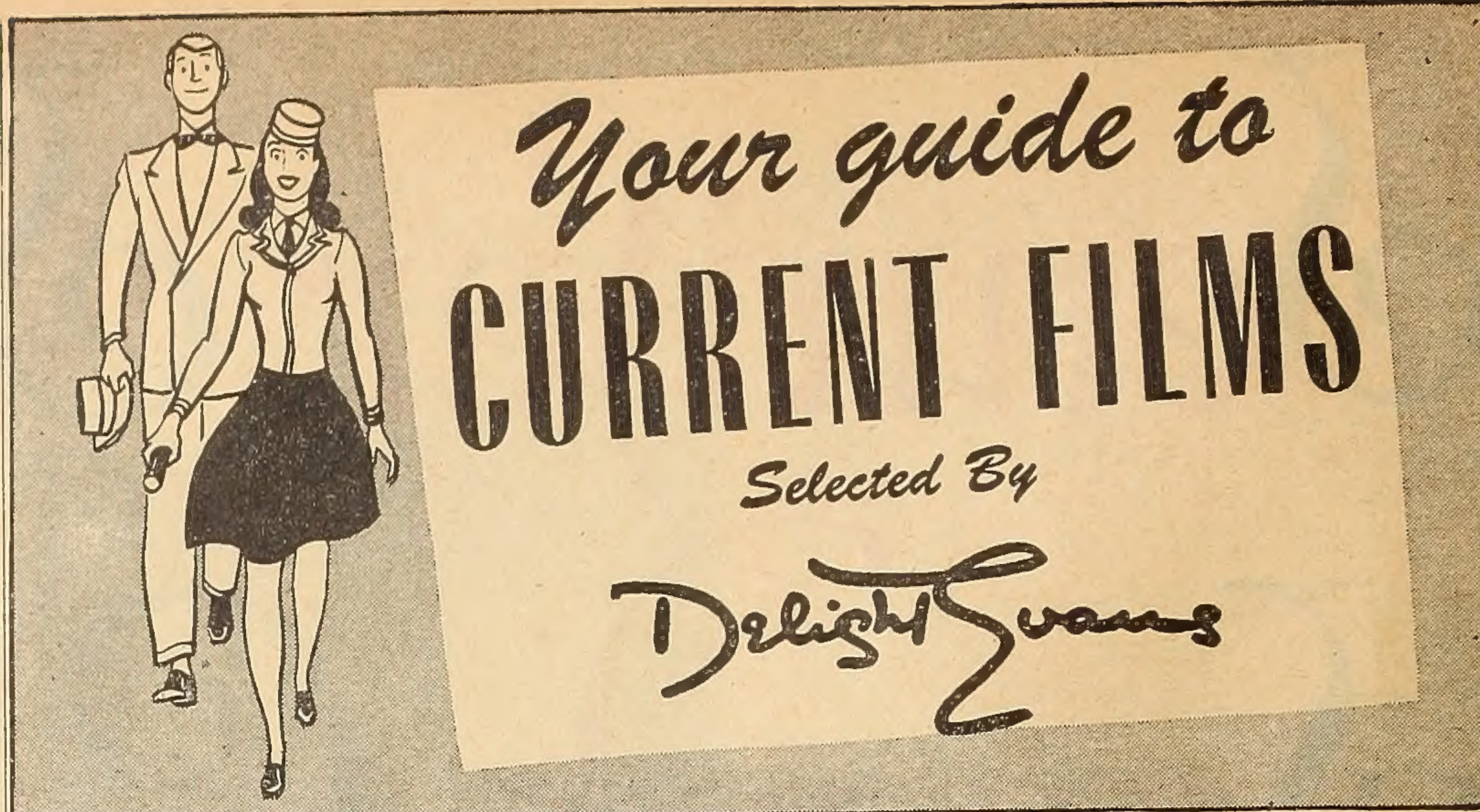
**THE CRISS-CROSS**—A flattering frame for your beauty, from every angle. Soft. High-style. Fashion-wise. Front and sides are upswept over tiny Vogue rolls for contour firmness. The picturesque criss-cross low on the neck is turned under à la page boy over a Vogue hair roll, then held neatly and surely with a Vogue mesh net. *Vogue hair rolls and nets come in "natural" hair shades.*



**CURLS 'N BRAID**—Such a gracious "fair lady" coiffure. Curls to catch the masculine fancy... a braid to lend artistic smoothness. You'll find this new Vogue hair-do simple to duplicate with a Vogue pin-on braid to match (or contrast with) your own hair. See your nearest Vogue counter for all kinds of other smart new Vogue hair-do suggestions.  
Vogue Hair Rolls . . . . . 5¢ to 59¢  
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In Hair-Matching Colors... Wanted Sizes and Shapes

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**STATE FAIR—20th Century-Fox**

It's a gala celebration, this new version of Phil Stong's novel which first made its cinematic debut in 1933 with the late Will Rogers as star. It was a good picture then, and it's even better as a Technicolor musical. Richard Rodgers and Oscar Hammerstein II have collaborated on the neatest set of hit tunes to come out of Hollywood in many moons—"It's A Grand Night For Singing," "That's For Me," "It Might As Well Be Spring," among others—with Jeanne Crain (surprisingly competent), Dana Andrews, Dick Haymes and Vivian Blaine to give them voice. Charles Winninger and Fay Bainter give grand blue ribbon performances.

**LOVE LETTERS—Paramount**

Highly colored emotions lay a heavy hand on this psychological drama, but if you are in a sentimental mood, you'll enjoy following Jennifer Jones' portrayal of an amnesia victim who remembers only the happy part of her most eventful past. Her sunshiny and Pollyanna exterior is in decided contrast with the character's reputation, since somewhere in her history there seems to have been—a murder! Joseph Cotten's rôle, too, as the man who lives to regret the love letters he wrote to her as a favor to a buddy, is heavily coated with emotion. Ann Richards and Gladys Cooper are excellent support.

**LADY ON A TRAIN—Universal**

Deanna Durbin takes a deep plunge into a fine mixture of comedy and melodrama in this Leslie Charteris murder mystery and emerges successfully despite the mass of conflicting clues which are strewn in her path. As a slightly zany socialite, she takes you on a merry chase, combining the serious with the farcical, from the very first murder she witnesses from a train window. So you can't blame Deanna for being confused as to "whodunit." You'll be surprised too when the criminal is finally named in the cast including such actors as Ralph Bellamy, Edward Everett Horton, Dan Duryea, David Bruce, Patricia Morison and George Coulouris.

**DUFFY'S TAVERN—Paramount**

It's just as funny to see Ed Gardner massacre the king's English in the rôle of Archie as it is to hear him on the radio. He does it with such aplomb and self-assurance. And, brother, does he give you an earful! But if that isn't enough of a treat, there's a grand array of skits given by Bing Crosby (and sons!), Betty Hutton, Paulette Goddard, Alan Ladd, Dorothy Lamour, Eddie Bracken, Brian Donlevy, Sonny Tufts, Veronica Lake, Diana Lynn, Walter Abel, Johnny Coy and many more, who walk in and out of the scenes. Marjorie Reynolds and Barry Sullivan contribute a nice romance.

**THE STRANGE AFFAIR OF UNCLE HARRY—Universal**

The film version of the Broadway stage play gathers momentum slowly and quietly, building up suspense and interest to a fine tricky ending. Though you may feel a little hoodwinked, nevertheless it offers you some very good characterizations on the part of the cast—George Sanders as the textile designer, Geraldine Fitzgerald, his sister whose possessive love nearly wrecks his marriage to the New York fashion designer, Ella Raines, the only girl he ever wanted to marry, and Moyna Magill, the victim of his murder plot that went awry. Yes, considering the quality of the film and the fine talents of the cast, you'll enjoy being fooled.



**THE KIND OF WOMAN**

**MOST MEN WANT -**

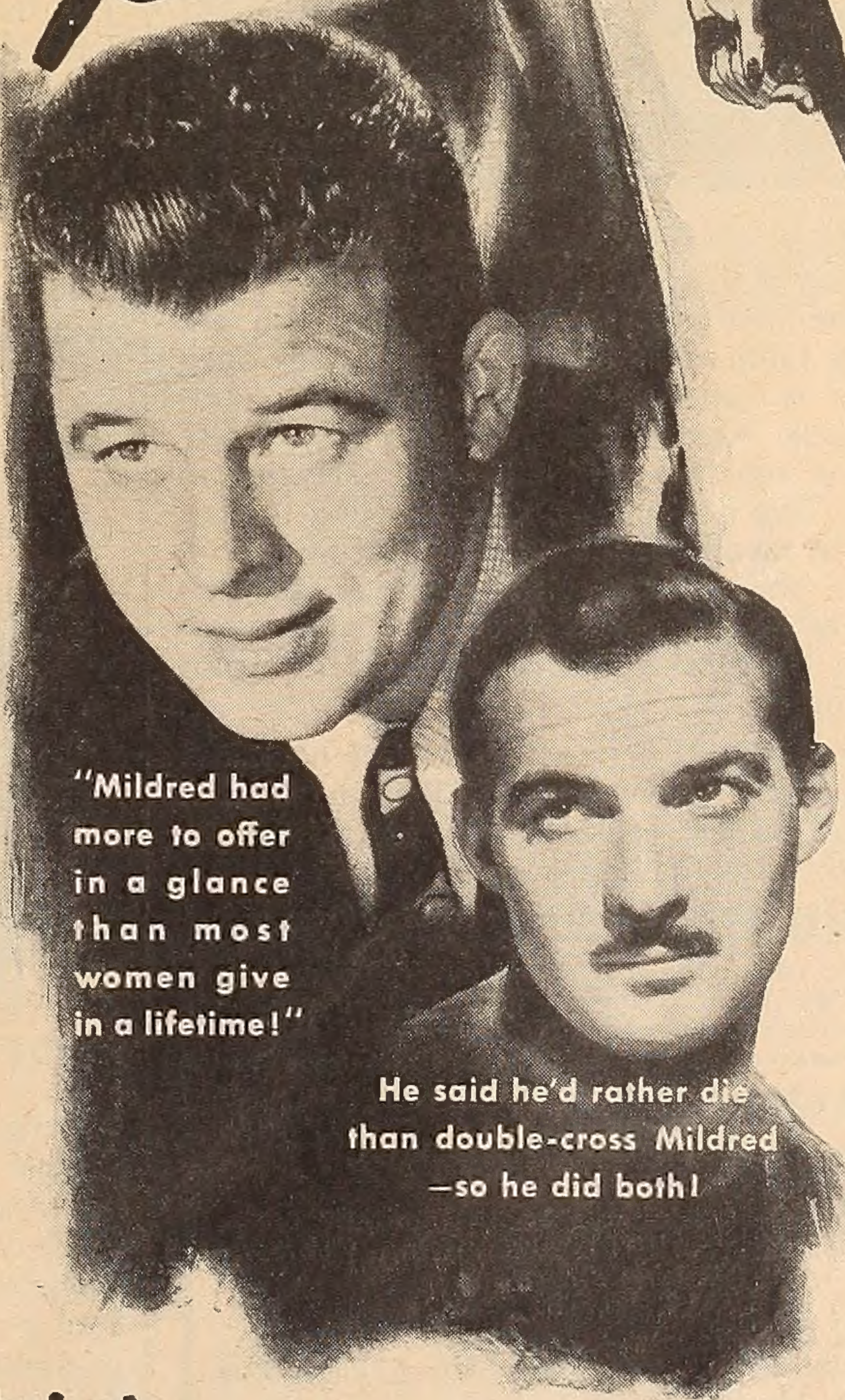
*but shouldn't have!*



She knew there was  
trouble coming...trouble  
she made for herself!



**Mildred**  
STARRING  
**JOAN CRAWFORD**  
**JACK CARSON**  
**ZACHARY SCOTT**



"Mildred had  
more to offer  
in a glance  
than most  
women give  
in a lifetime!"

He said he'd rather die  
than double-cross Mildred  
—so he did both!

**WARNERS' daringly bring to the screen  
the daring novel by James M. Cain!**

with **EVE ARDEN • ANN BLYTH • BRUCE BENNETT • MICHAEL CURTIZ • JERRY WALD**  
Screen Play by Ranaid MacDougall • Based on the Novel by James M. Cain • Music by Max Steiner



## Your Guide to Current Films



Fetching HOUND'S TOOTH CHECK makes this suit of Vest 'n Slacks so charming you'll be the center of attention. SLACKS are deftly tailored to fit the hipline with deep pleats in front for ease and darts to smooth the back. Vest is trimly molded to slenderize the waistline. Hip slimming. Dashing in style. Two handy pockets. A darling for fall days in rayon reinforced wool (65% wool) and a choice of black-and-white, brown-and-white or green-and-white checks. Sizes 10 to 18. Slacks, \$5.95. Vest, \$3.95 (plus mailing costs.)

**BOW BLOUSE**—bow tie and high neck line—long, full sleeves. . . . Rayon cloth in White, \$3.98; Maize, Green or Light Blue, \$4.98 (plus mailing costs.)

**SEND NO MONEY** Mail Coupon and pay postman on arrival. Yes! 10 days' examination privilege. Money refunded if not delighted. Send to Hollywood for guaranteed satisfaction.

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☐ Slacks ☐ Vest ☐ Black-and-white ☐ Brown-and-white ☐ Green-and-white  
 Sizes 10, 12, 14, 16, 18.

Send Bow Blouses—  
☐ White ☐ Maize ☐ Green ☐ Light Blue  
 Sizes 32, 34, 36, 38.

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City \_\_\_\_\_ State \_\_\_\_\_



**THE LOST WEEKEND**—Paramount

Here is a motion picture not to be missed by adult moviegoers with good strong stomachs. It is the most honest translation of a controversial book ever filmed. Billy Wilder and Charles Brackett have screened Charles Jackson's novel about an alcoholic in all its uncompromising realism. Except for a surprisingly weak ending, it's probably the most daring picture ever filmed. It's not a pleasant or charming experience to suffer through the tortures of *Don Birnam*, as magnificently portrayed by Ray Milland. No, it's not pretty; but it comes very close to being great. Direction, writing, camera technique—all superb; and Milland makes of the man who cannot resist "just one more" a very moving figure. Jane Wyman as the woman who sticks by him, and Howard da Silva as the bartender are very fine.



**OVER 21**—Columbia

The theory that anyone over 21 doesn't absorb knowledge comes very close to being proved in this film based on Ruth Gordon's stage play. But much to our relief—and hilarity—Alexander Knox, a capable newspaper editor, with the expert aid of Irene Dunne, his authoress wife, manages to graduate along with the younger boys who skimmed gaily through OCS. Charles Coburn adds a great deal to the comedy of the situation, and so does the housing situation. Dialogue and expert direction, as well as the undeniable talents of the co-stars, make this an evening of A1 entertainment.



**ABBOTT AND COSTELLO IN HOLLYWOOD**—MGM

Abbott and Costello, as barbers who become actors' agents in film land, have plenty of opportunity to work out some new zany comedy routines. It's a toss-up which is funniest: the "insomnia-num-num" sequence, Lou as a "dummy" in a fight scene, Bud's wise-guy, double-talk description of his best friend, or the wild ride on a roller coaster set. Frances Rafferty and Robert Stanton, as budding starlets, provide romance and music, while Jackie Jenkins, Preston Foster and Lucille Ball as movie stars add authenticity to the background, fabulous Hollywood!



**BLITHE SPIRIT**—United Artists Release

Noel Coward's diverting comedy of a giddy wife who returns as an equally gay spook to haunt her husband, happily married to another woman, becomes a movie entertainment item guaranteed to amuse sophisticated audiences. The self-conscious Coward charm and wit is spread rather thin in this self-produced version of the playwright's stage hit; but deft acting by a fine cast and, in particular, the rousing performance of Margaret Rutherford as the eccentric medium who conjures up the first wife's ghost provide sufficient excitement to hold your attention. Rex Harrison as the badgered husband delivers dialogue with the necessary suave assurance; and Kay Hammond as the first, Constance Cummings as second wife maintain the feminine charm admirably. But Miss Rutherford is the real star of this show.



**RADIO STARS ON PARADE**—RKO

The filming of Ralph Edwards' "Truth Or Consequences" sets a fast pace in this picture using the talents of other radio stars, Frances Langford, Skinnay Ennis and his band, Don Wilson, Tony Romano, Town Criers, Cappy Barra Boys, and Rufe Davis. You'll see them all interspersed between the wild escape of comedians Wally Brown and Alan Carney, who play actors' agents, from gangsters Sheldon Leonard, Max Wagner and Ralph Peters. Frances Langford is in fine voice singing "That Old Black Magic," "Can't Get Out Of This Mood," and Robert Clarke is very appealing in a romantic rôle.



**AND THEN THERE WERE NONE**—20th Century-Fox

Agatha Christie's murder mystery based on the nursery rhyme, "Ten Little Indians," makes fascinating film fare. It's new and different to say the least, and you won't get tired of it even after the sixth or seventh murder. The setting is a bleak windswept isle. The "Little Indians" are the guests at a house party hosted by a psychopathic judge (Barry Fitzgerald) who is familiar with the crimes each has committed. Louis Hayward and June Duprez play the love interest in a big name cast including Judith Anderson, Walter Huston and Roland Young.



"Will you look at that guy  
MacMurray... in stitches  
at himself!"

"If the  
picture's  
that funny...  
I oughta  
see it  
myself!"

**IT'S THE  
PROMISE  
OF A RARE  
GOOD TIME!**



COLUMBIA  
PICTURES  
presents

**FRED MacMURRAY**  
in  
***Pardon My Past***

with **MARGUERITE CHAPMAN**  
**AKIM WILLIAM RITA**  
**TAMIROFF · DEMAREST · JOHNSON**

Harry Davenport · Douglass Dumbrille

Produced and Directed by  
**LESLIE FENTON**  
Original story by Patterson McNutt and Harlan Ware  
Screenplay by Earl Felton and Karl Kamb

A  
**MUTUAL**  
Production







*"For comfortable monthly protection  
I SUGGEST MEDS!"*

No belts to bind or pads to chafe—with Meds modern *internal* protection! "Next time", ask for Meds to assure the extra *comfort* of Meds' shorter length and the extra *protection* of Meds' "SAFETY-WELL"!

- Meds are made of real COTTON—soft and super-absorbent for extra comfort.
- Meds alone have the "SAFETY-WELL"—designed for your extra protection.
- Meds' easy-to-use APPLICATORS are dainty, efficient, and disposable.

# Meds

*only 20¢*

**FOR 10 IN APPLICATORS**



- Meds "SAFETY-WELL" absorbs so much more so much faster!
- Meds' fine soft COTTON insorber adapts comfortably to individual needs.

Because of these dainty, carefully designed applicators, Meds insorbers are easy-to-use!



## Pass Along Your Ideas!

Now is the time for all good fans to come to the aid of the movies' post-war plan. Voice your opinion about the type of pictures which should be made now, along with those random thoughts about your favorite stars. If they sound good to you, motion picture producers might like them too. So write them down and send them to Fans' Forum. Monthly awards for the best letters published: \$10.00, \$5.00, and five \$1.00 prizes. Closing date is the 25th of the month.

Please address your letters to Fans' Forum, SCREENLAND, 37 West 57th St., New York 19, N. Y.

## FIRST PRIZE WINNER

**\$10.00**

Anent criticism of the movies—which continues to be the favorite indoor sport of Knockers, Unlimited—a prominent Hollywood columnist recently remarked that "Movies are not art." That, I would say, depends entirely upon one's definition of the word. I know certain people who rhapsodize over modernistic paintings and call it art.

If motion pictures have not yet reached the peak of artistic achievement, the fault lies largely with the public. Pictures, like any other commodity, are designed and produced to meet the demands of the consumer. If the consumer isn't discriminating enough to insist upon the highest quality, if he is satisfied with less than the best you certainly can't blame producers for selling it to him.

However, to say that there is no art in motion pictures is to admit ignorance of the term. Hollywood has produced films that were artistic triumphs—but box-office flops. And make no mistake about it, Hollywood still bends a reverent knee to the box-office deity.

There are producers and directors in Hol-

lywood with sufficient daring, imagination and initiative to adventure from the well-worn paths of triteness and mediocrity to try new fields, but their efforts, for the most part, have met with tepid response from average movie audiences. Until the public is educated to an appreciation of the truly artistic in film production, movies, with few exceptions, will continue to fall short of that standard. And the responsibility lies squarely in the lap of Mr. and Mrs. John Q. Public.

**WILLIE MAE JACKSON, Nashville, Tenn.**

## SECOND PRIZE WINNER

**\$5.00**

Thank you, Dorothy Jane King and Dane Clark, for your frank and helpful letters, and thank you, SCREENLAND, for publishing their letters.

I have read them and re-read them, and they make me think how little we know how far-reaching a word of ours, spoken or written, may be; how it may encourage a bewildered or discouraged fellow human being to keep on trying or to make a greater effort to achieve a happy, worthwhile life.

Such is also one of the important functions of the Fans' Forum, for almost every letter printed therein is written to or about a particular person, and no one can ever tell, except that person, how that letter may have given him or her a new outlook, a different attitude, a greater courage. Or, sad to contemplate, that letter may have been the last blow that toppled the structure.

As Mrs. Eleanor Furness said in the August issue of Fans' Forum. "There oughta be a law against squawkers." If we can't give encouragement or inspiration in our letters, let us practice the golden virtue of silence.

**ETTA A. MASON, York, Neb.**

## FIVE PRIZE WINNERS

**\$1.00 Each**

We have just read that Jimmy Stewart isn't returning to Hollywood! Does he real-



*The Night you will Never Forget...*

*Heaven was in her Eyes...  
And her Lips were Paradise*



The screen's glorious new love-match!

**MERLE OBERON**  
**TURHAN BEY**

A UNIVERSAL PICTURE with

THOMAS GOMEZ • GALE SONDERGAARD • RAY COLLINS • ERNEST TRUEX • GEORGE DOLENZ • JEROME COWAN

Directed by ARTHUR LUBIN • Produced by WALTER WANGER • Associate Producer: Alexander Golitzen

From the Novel "Peacock's Feather" by George S. Hellman • Screenplay: Ernest Pascal • Adaptation: Emmet Lavery







## Lovely Hands ARE BACK!

Lovely hands are back, and that's wonderful news for all women. Yes, the stores today have more Frostilla for sale than they've had for months. Right at this moment, fragrant, effective Frostilla Hand Lotion is helping rough, raspy hands everywhere to gain or regain romantic softness and smoothness.



**TAKE A BOTTLE HOME.** See for yourself how Fragrant Frostilla helps make hands softer and lovelier even at the first application. See how it helps legs to beauty, too—guarding their skin from the sun's fiery rays, smoothing it for a finer *makeup*.



**TRY FROSTILLA**—Make your own hands lovely again. With Frostilla more available because of the partial release of its scarce ingredients from war service, you can now see for yourself why Frostilla has been America's premier hand lotion for 74 years. 35c, 50c, \$1.00 sizes in Drug and Dept. stores in U.S.A. and Canada. Travel or Desk size in better 10c stores.



REPLACEMENT OR REFUND OF MONEY  
Guaranteed by  
Good Housekeeping  
IF DEFECTIVE OR  
NOT AS ADVERTISED THEREIN

## Frostilla

FOR LOVELY HANDS



The lucky girl who's dating fans' favorite Van Johnson is lovely Jacqueline Dalya.

ize what he is doing to us, his fans who worship him? We have all been waiting for his return to us, but it seems he isn't coming back to us. With this news all our hopes crash to the ground.

But, we won't let it go by without a fight. We'll complain and, believe me, we will fight for all we're worth! We want Jimmy!

**ELSIE KRUEGER, EVA KRUEGER,**  
West Haven, Conn.

Lately, Hollywood has been sending many of its new, young stars to New York on personal appearance tours. This is more in the way of suggestion than a complaint, although it might easily be both. Why does a studio send an actor across the country on one of these tours armed with a routine that is pure corn? Aren't these tours meant to enhance a star's popularity? It's true that many of these actors cannot sing or dance or do a Bob Hope routine. We don't expect these things of a Bob Walker or a Roddy MacDowall in a film, yet the studios expect these actors to do a hodge-podge of all three. They have to apologize continually for their inadequacies while continuing to display them. Why not send entertainers who have proved themselves in these fields and let the dramatic actors stay in Hollywood? And if they have to send them to us, why not choose their material with the same care they take in choosing their films?

**GERALDINE SHAY,** New York, N. Y.

Tonight at our post theater I saw a superb actress once again on the screen where she belongs. That actress is Sylvia Sidney. "Blood On The Sun" was an excellent picture, thanks to the splendid performing of Miss Sidney and James Cagney. It was a delight to see Miss Sidney in a different type of rôle. Only last week I caught a revival of "The Trail Of The Lonesome Pine", and there on the screen was the old Sylvia Sidney, a poor country girl suffering away. But not the new Sylvia Sidney. She's great! Here's hoping Miss Sidney continues in these "new type" rôles.

**CPL. WILLIAM R. GRIERSON,**  
Camp Chaffee, Ark.

Shades of beautiful Jean Harlow! Miss Turner is so exquisite in her new rôles until she takes your breath. I once thought her

face beautiful but—a little blank. Now, she puts everything in her expression. Did her suffering help give her that appearance? If so—I'll never complain again when Mr. Trouble parks his big feet at my door.

**MRS. BEN C. DICKINSON, JR.,**  
Cordele, Ga.

I've just come home after seeing "That's The Spirit," and my thoughts are all centered on one person, Johnny Coy. This versatile young actor is certainly heading for stardom. He has everything that is required for a brilliant career; good looks, good singing-voice, and A-1 dancing talent. Here's hoping to see more of him very soon. I'm rooting for you, Johnny Coy!

**BETTY CHECK,** Perth Amboy, Pa.

### HONORABLE MENTION

I say a motion picture ought to be started on the life of Bing Crosby. Don't you think it's about time Hollywood stopped waiting for a notable to die in order to do his biography? Crosby has in my estimation, achieved his place among the immortals. He has, in that certain Crosby manner, captured the hearts of both young and old, and will rank high among the great actors as well as singers never to be forgotten. So I say Hollywood should do it now, while there's only one person who can do it.

**ROBERT LAWRENCE,** New York, N. Y.

An open letter to Keenan Wynn: I have been following your life for some time. I first noticed you as a friend of Van Johnson's. But now that you are on your own, rating high in the comedy rôles, no one is happier than I. It is a hobby of mine to prophesy new stars and I have been shouting "Keenan Wynn" for months. Now it is true. Your part in "See Here, Private Hargrove" was a beginning but your first notable picture was "Marriage Is A Private Affair." When people left the show I could hear them say, "The man on the switchboard was wonderful. Who is he? I began to smile as I knew it was the beginning. Then came "Without Love." People were saying, "Keenan Wynn was so good I laughed until I cried." "Between Two Women" and "The Clock" brought the same



notices. I am feeling quite good now as I can say, "I told you so."

THELMA SMITH, Montgomery, Ala.

Roddy McDowall deserves praise not only for being a wonderful actor but also for teaching young America how to speak distinctly. At a time when grade school pupils think it smart to jabber inaudibly, they cannot help admiring Roddy's superb acting. The young man portrays youth so enjoyably that no boy gets the idea that he is stuffy. Thus clear enunciation is associated with wholesome enjoyment of life. Thanks, Roddy, for being a good example and a superb actor.

T/5 GRACE PAUL, Washington, D. C.

"Captain Eddie" is certainly a natural. It has everything—drama, suspense, humor, audience appeal and a really swell cast including Fred MacMurray, Lynn Bari, and Charles Bickford. Never was MacMurray more virile and interesting nor Lynn Bari more beautiful and sympathetic. As for Bickford, Nolan and Gleason, who could ask for a more incomparable trio?

Eddie Rickenbacker is said to be completely satisfied with this dramatization of his remarkably illustrious and adventurous career and, indeed, it is easily understandable because the motion picture "Captain Eddie" is really grand entertainment.

FRANK KENNEDY, TEC. 5,  
Camp Roberts, Cal.

I've seen many a good star's talent wasted in class B movies and it makes me furious. Hollywood seems to be always crying for some dramatic actress and when they have one right under their noses they stick her in musicals and comedies. I'm speaking of a certain Ann Sheridan.

Yes, I know the "oomph" title is two strikes against her as far as drama goes, but after seeing her splendid performance in "Kings Row" I think the title of "top-notch actress" would be a better name for her.

AUDREY RUTH GROGIN,  
Fort Worth, Texas



Robert Hutton's date is Cleatus Caldwell, former wife of comedian Ken Murray.



## Your mirror can't tell you what's wrong!

**Y**OUR BEAUTY is dazzling, says your mirror. But it can't go on to tell you why you're a *dateless* dazzler.

It can't warn you to put your trust in Mum—and keep your charm from fading away with your bath freshness.

Why let loneliness happen to you? Remember, your bath washes away *past* perspiration, but Mum guards against risk of *future* underarm odor.

Mum smooths on in 30 seconds. Keeps you safe from offending odor all day or eve-

ning. Now the men you meet agree with your mirror. For you're just as sweet as you look.

Mum won't irritate your skin or harm fine fabrics—has the Seal of Approval of the American Institute of Laundering. Smooth, creamy Mum won't dry out in jar. And you can use it even *after* you're dressed. Let Mum help keep you nice to be near. Ask for it today.

For Sanitary Napkins—Mum is gentle, safe, dependable . . . ideal for this use, too.



Product of Bristol-Myers

# MUM

TAKES THE ODOR OUT OF PERSPIRATION



**Y**ES, hands are waving cheers these days to welcome home sweethearts, husbands, brothers, and friends. And when they are trim and pretty looking, they give an extra something to that rousing welcome note. It's that soft white hand with freshly tinted finger tips, fluttering gracefully, which does the trick.

Of course, you've been working hard and undoubtedly have given your hands rather severe treatment. But they musn't show it. If they do, they'll mark you as someone not quite on the alert. Because today, routine in hand and nail care has been developed to the point where it is easy to do, and in so short a time.

Hand preparations have been scientifically compounded which keep hands in beautiful condition. You don't have to mix up brews and concoctions, taking hours to make, such as your grandmothers did. You don't have to nip and dig at your cuticle because there are lubricants on the market which do the job in a jiffy. And hands which are made tense and stiff through work, become relaxed with simple exercises. Ten minutes a day and a once-a-week manicure keep ugly hands away.

You are probably aware of many of the hand do's but all of us unless reminded or checked up on once in a while have a tendency to slip a bit. For this reason, we asked Evelyn Keyes, soon to be seen in "Renegades," to review for us some of the important pointers in the routine for hand care. And graciously she consented.

The first step is hand cleanliness. Never be afraid to scrub your hands vigorously. They can take it. Use a scrub brush so that not a crevice is missed and work especially on the knuckles and finger tips. A little pumice rubbing followed by a good lanolin cream makes callouses disappear like magic.

The second step is thorough hand lubrication. Before massaging the hands with cream or lotion, give the knuckles a special minute treatment. Evelyn shows you how to do this. Cover each knuckle and then with a firm rotary movement work in the preparation. This extra softness tends to make wrinkles look less conspicuous.

While your hands are moist from the hand lubricant, exercise them for five minutes. If you can't spare five minutes, even

two or three will help, providing, of course, that you are consistent about it. That is, if exercise is to do the job, it must be done daily. Not in a haphazard fashion. Evelyn, who is a pianist, suggests a piano exercise as one of the simplest and easiest ways to keep hands pliable and flexible. If you haven't a piano, don't let that stop you. First, place your hands in the same position as though you were going to play. Then stretch your fingers by playing imaginary octaves. Follow this by lifting up one finger at a time, and then two fingers at a time, stretching and pulling. Do this exercise always in perfect rhythm. As your rhythm becomes perfect, you can increase the speed of the exercise.

Doing right by your hands also means doing right by your nails. And nowadays nails are more conspicuous than they ever have been because they're being tinted in fresh, vibrant colors. But in order to have the colors sparkle and add to nail loveliness, the nails must be in perfect condition. Before applying fresh makeup, all semblance of the old must be removed. The nail must be free of thick or raggy cuticle. And  
(Please turn to page 105)



For soft hands, dab on generous portion of hand cream or lotion, and don't forget knuckles. Above, for limber, flexible hands, do piano exercises on your dressing table five minutes every day. In photographs especially taken for SCREENLAND, Evelyn Keyes, Columbia Pictures' star of the forthcoming "Renegades," shows you how it's done.

To keep cuticle soft and have it stay where it belongs, don't cut. Instead lubricate with oil.

# Hand Waving

Lovely Evelyn Keyes  
illustrates beauty pointers  
for hand perfection



For that smooth stay-on polish finish, plant hands firmly on table when applying liquid.

By Josephine Felts





**Keen about her knitting . . .**

*Dumb about her Dandruff!*

***An Itching Scalp with Ugly  
Flakes and Scales is a  
Warning You Should Heed***

Many an otherwise intelligent man or woman fails to look upon flakes, scales and itching as a warning that infectious dandruff may be present.

Before they know it, they may be in the grip of a condition that *can*, and *does*, play hob with your scalp . . . impairing your natural good looks.

***Listerine Antiseptic — Quick!***

At the first sign of such symptoms start with Listerine Antiseptic and fingertip massage . . . the easy, delightful home treatment that has helped so many.

Make it a part of your regular shampoo and, if you do not see rapid improvement, follow the treatment twice a day. Remember, in clinical tests the twice-a-day Listerine treatment brought improvement or complete relief to 76% of dandruff sufferers in thirty days.

***Kills "Bottle Bacillus"***

Listerine Antiseptic gives scalp and hair a cool, antiseptic bath which kills millions of germs, including the stubborn "bottle bacillus."

This tough, hard-to-kill customer is looked upon by many a noted dermatologist as a causative agent of infectious dandruff.

***Flakes Disappear***

You'll be delighted to see how rapidly those embarrassing flakes and scales begin to disappear. Note how much better your hair looks and how much better your scalp feels.

You will actually look forward to the Listerine Antiseptic treatment. It's so cool . . . so refreshing. And literally thousands say it's so effective!

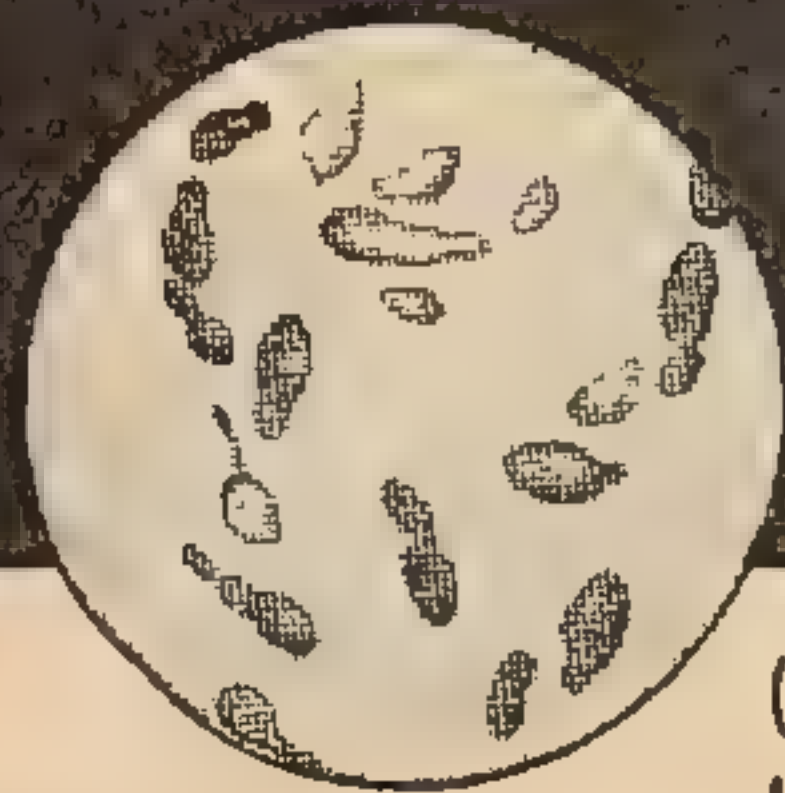
LAMBERT PHARMACAL CO., St. Louis, Mo.



**The TREATMENT**

**WOMEN:** Part the hair at various places, and apply Listerine Antiseptic.  
**MEN:** Douse full strength Listerine on the scalp morning and night.

Always follow with vigorous and persistent massage. Listerine is the same antiseptic that has been famous for more than 60 years in the field of oral hygiene.



(*Pityrosporum ovale*), the "Bottle Bacillus," regarded by many leading authorities as a causative agent of infectious dandruff.

**LISTERINE ANTISEPTIC** *The Tested Treatment for*  
**INFECTIOUS DANDRUFF**



THOSE *Lovely* ★ *Glamorous* ★ *Scandalous*  
DOLLY SISTERS! DOLLY SISTERS! DOLLY SISTERS!

THEIR LIVES AND LOVES...  
IN THE GREATEST MUSICAL STORY EVER

Thrilling as they are beautiful! Glorious as they are gay! Dazzling a world with the songs they sing and the things they do!

A picture spectacular as their own flamboyant drama!

# THE DOLLY SISTERS

*in Technicolor!*

Starring **BETTY GRABLE**

and

**JOHN PAYNE • JUNE HAVER**

with

**S. Z. SAKALL • Reginald Gardiner**

Directed by **Irving Cummings** • Produced by **George Jessel**  
Original Screen Play by John Larkin and Marian Spitzer  
Dances Staged by Seymour Felix

*Songs you'll be singing!*  
"I Can't Begin To Tell You"  
"Don't Be Too Old Fashioned"  
By Mack Gordon & James Monaco

*Songs you'll remember!*  
"I'm Always Chasing Rainbows"  
"Dark Town Strutters Ball"  
"The Sidewalks of New York"  
"Give Me The Moonlight,  
Give Me The Girl"  
"Carolina In The Morning"  
"The Vamp"

A  
**20<sup>th</sup>**  
CENTURY-FOX  
PICTURE



# The Editor's Page

AN OPEN LETTER TO FRED MacMURRAY

from

*Delight Evans*



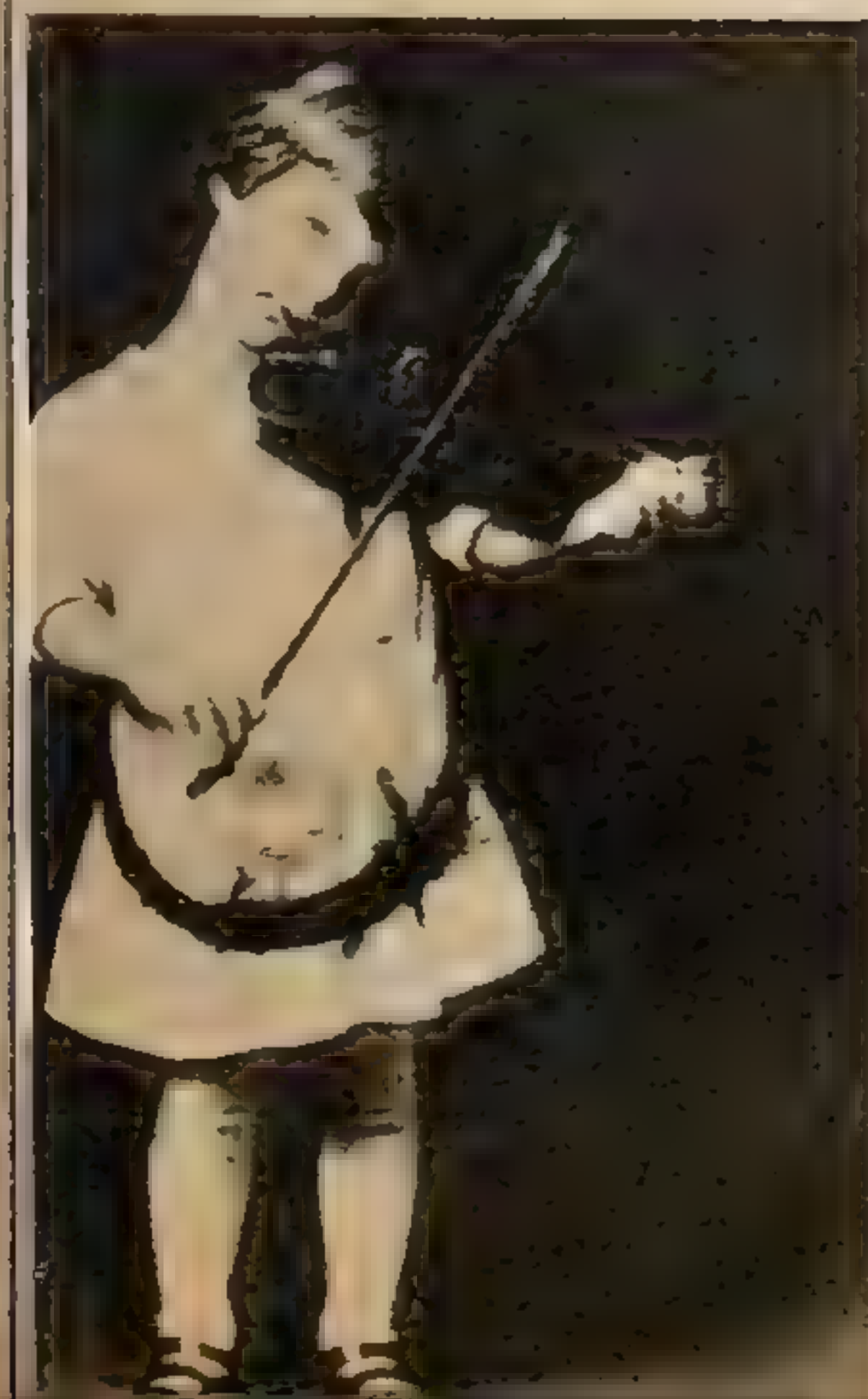
Fred, at right in group above, as a member of the California Collegians band in "Roberta."



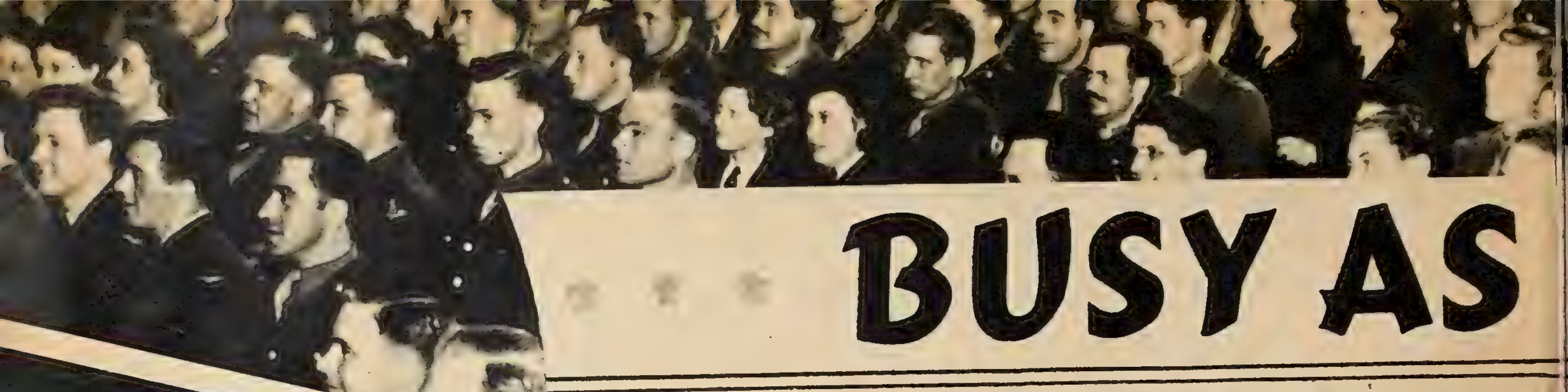
Here are highlights in the MacMurray life and career. Above and below, with Mrs. MacMurray and family. Left below, Fred plays the violin at age of four, in Beaver Dam, Wis. Circles, left, show Fred with June Haver in "Where Do We Go From Here?" and with Lynn Bari in "Captain Eddie," his latest 20th Century-Fox films.

**S**EEMS to me you're in danger of becoming Hollywood's Forgotten Man if something isn't done about it—quick. Oh, I know you're a high-priced actor whose services are in demand—that you're doing all right, to coin a phrase. But I don't think you've had the recognition you rate—especially since your grand job in "Captain Eddie."

That sort of woke me up about the MacMurray situation. Frankly, I don't get the letters about you that roll in about Frankie-Boy, or Bingo, or the Van. But people must like you because they flock to see the pictures you're in—whether an epic such as "Captain Eddie" or a what-is-it like "Murder, He Says." It must be MacMurray who draws 'em in, and this has been going on for quite some time now. No Academy Awards or even nominations. Not many interviews because you don't have much to say. You just keep plugging along in a quiet way but you are gradually making a place for yourself nobody else could fill. With the exception of Gary Cooper you're the most "American" actor in Hollywood—even more than Gary now, I think, because you're more typical of the times. I don't want to embarrass you but I do want to start a round of applause for a fellow who's a credit to his profession and—don't duck—an inspiration to ambitious American boys. Of course the neighbors may not like it when those violins and saxophones start wailing but the boys can always come back with, "Well, Fred MacMurray started this way, didn't he?"







# BUSY AS



**A**T THE Masonic Temple in Hollywood, Bob Hope and his troupe were gathered to say goodbye to each other. He was going to join them in New York and from there they'd all go overseas. Photographers were taking pictures, publicity men were asking questions, and I—the only writer to have the luck to track down Bob Hope for quite some time—was getting an interview. With typical Hope modesty, he had let the fanfare and talking about himself go until a few minutes before train time. Everything else came first.

Bob is not a guy to blow his own trumpet.

For several months he'd been as elusive as a gay bachelor. Now you saw him, now you didn't. He was in and out of Hollywood like a nervous Gypsy Rose Lee. It was impossible to catch him at home. Paramount and he were suspending each other, so he wasn't available at the studio. As for NBC, it was public knowledge that Bob had only broadcast his Tuesday night show from NBC studios three times since the war began. All the others were broad-

Latest, and possibly last, of all the wonderful Bob Hope entertainment tours for our soldiers was climaxed at Albert Hall, London, July 4, 1945—historic occasion for this prince of clowns. Our pictures show sections of that audience of 10,000.





# BOB HOPE

cast from the various Service camps.

However, with a pull here and a tug there, I finally got to talk to him. SCREENLAND wanted to know what he'd been doing the year and eight months he'd been off the screen. What he *hasn't* been doing would be easier to report. Around our city these days they don't say "busy as a bee" any more. They say, "Busy as Bob Hope."

Of course, getting Bob to talk about what he's been doing was something else again. He wouldn't settle down. He sat there while the photographers

snapped him, as unconcerned by the cameras as the troupier he always is. All the other members of his show would get their faces set and pose just so, but Bob never stopped talking, wise-cracking, laughing, and chewing gum. It's quite an accomplishment. Darkly tanned, in a horsy sports jacket, he was a darned good-looking hunk of man. Yes, it's Bob Hope I'm talking about, not Clark Gable. There's something in Bob's face that you catch between grimaces. It's kind of a deep, gay

*(Please turn to page 83)*

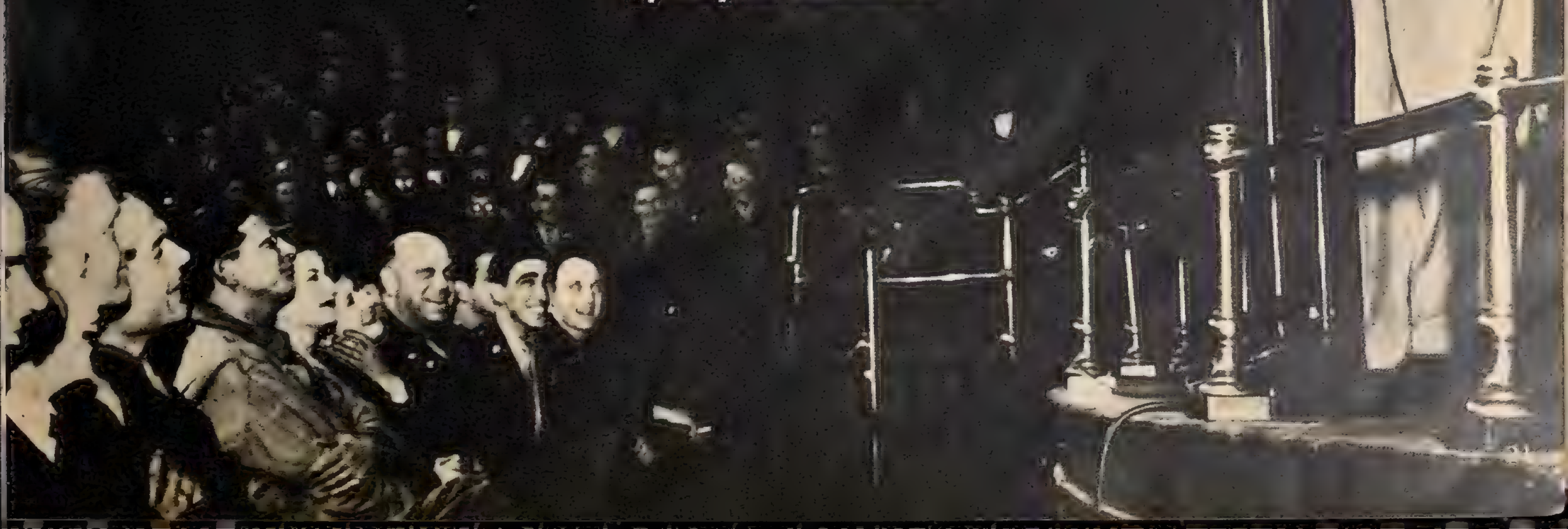


Bob Hope's troupe, as always, included clever Jerry Colonna, with Bob at left. Other members of the popular troupe included Jack Pepper and pretty Patti Thomas, a favorite with the boys. Bob pretends to have microphone trouble in photo at right.



Only exclusive new interview granted by the fabulous Bob—a Screenland scooperoo! After latest morale tour Bob will be at work in Hollywood making a new movie, "Monsieur Beaucaire"

By Alyce Canfield







*"Butch  
and his  
Pals*



Leaders of Hollywood's youngest set are Jackie "Butch" Jenkins, above, Margaret O'Brien, and Elizabeth Taylor. "Butch" and Margaret, when they aren't out playing, perform at MGM for "Our Vines Have Tender Grapes." Elizabeth Taylor follows up her "National Velvet" screen hit with "Hold High The Torch," which will soon be released.



# Bacall talks about Boyer!

to Elizabeth Wilson



"Baby's" heart still belongs to Bogart, though professionally she is now Charles Boyer's sweetheart, in Warners' "Confidential Agent." Our exclusive candid shows the Bogarts, top, playing chess with M. Boyer; while above, Lauren and her new co-star chat with George Coulouris between scenes. Right, dramatic scene from "Confidential Agent."

**O**UT on the Warner Brothers lot in Burbank there's a "No Visitors" sign on the stage door where the "Confidential Agent" company is working. It couldn't be bigger or snootier. Visitors, who had cherished a fond hope of seeing The Great Lover making love to The Look—"Come with me to the Casbah, Babe"—are mad as hell when they see the sign. They invariably sneer, "Temperamental already, huh? Who does she think she is—Garbo?" (Remember Garbo, the movie star who had more screens than Sally Rand has fans?)

Which is terribly unfair to The Look. The Look, of course, as if you didn't know, is Lauren Bacall. She wants to be called Mrs. Bogart. She is usually

called Baby. She is also called Box Office, which doesn't exactly displease her bosses. A couple of years ago when Lauren—except she wasn't called Lauren then, or Mrs. Bogart, or Baby, but let's not go through that—was a teen-aged ambitious stage-struck kid in New York she spent two solid weeks trying to see the famous director, Herman Shumlin. And now Mr. Shumlin, who has been brought out from New York to direct "Confidential Agent," sees her every day. But Lauren isn't so keen about seeing him. She is trying to figure out some angle where she won't have to see him for two weeks. She wants to go sailing with Bogie. Mr. Shumlin is so perverse. Either he won't see her at all, or he

wants to see her entirely too much. But to get back to that closed set. Lauren would be the last person in the world to close a set. She was just as surprised as you were at her sudden success, and quite pleased and delighted with it (until it interfered with her being with Bogie) and it hasn't any more gone to her pretty head than a glass of hot milk. If you asked her if you could come on the set she'd say in her frank, friendly way, "Sure. Come and bring a basket lunch."

Well, then, was it Charles Boyer, alias The Great Lover, who closed the set? Yes, and no. When Boyer is doing an ordinary bit of business in the picture, (Please turn to page 87)



Who's a heroine to all the other Hollywood stars? Olivia DeHavilland. Give her a hand



By

Alice Benton

Gallant  
Lady

WHEN "The Well-Groomed Bride" comes to your theater, you will be seeing Olivia DeHavilland for the first time in two years. Around Hollywood, when the reason for this was discussed, the subject would be dismissed briefly with: "Oh, she got difficult and hard to handle, so she's on the skids." The ugly rumor grew like a snowball and became accepted as fact. Few bothered to get to the truth of the matter. The truth is a strangely honest story, one that hasn't been told before and which goes back to its beginning to Olivia's memorable performance as *Melanie* in "Gone With The Wind."

After *Melanie* she returned to her home studio with gladness in her heart. For the first time since she had come to Hollywood, she was proud of a job well done. Like a little child who has been sent visiting and behaved herself quite nicely, Olivia came back to her

home lot expecting a word of praise.

Perhaps the word of praise would come indirectly, by way of a really good part. Oh, she'd show 'em how grateful she was that they had believed in her in the first place. She'd work hard on every good rôle, do justice to it. Olivia was twenty-two, and the future was golden in the sun.

She was so happy that she had at last done something to prove she needn't just fill in with ingénue rôles. No more pretty girl parts, no more "Mrs. Errol Flynn" pictures. She didn't want to be starred, but she did feel that now, at long last, she would have a chance at really solid characterizations.

Instead of being "Mrs. Errol Flynn" again, she was given a rôle in "Elizabeth And Essex," a Bette Davis-Errol Flynn picture. It was a part any other actress could have done equally well. Olivia went to her agent. "Anyone



can do this part," she said, "anyone who can walk! Why do they ask me?"

Like a child who has been rebuffed, instead of rewarded, for doing her recitation well, Olivia was hurt and puzzled. She explained how she felt to her agent.

"You'll have to do the picture," he advised, "because if you don't, everyone will say: 'Look what happens when she goes off the lot. She gets hard to handle, big-headed and difficult.' You don't want them to think that, do you?"

Olivia didn't because it wasn't true. So she did "Elizabeth And Essex." Immediately after this, Olivia was sent off the lot to do "Raffles." This was another picture she didn't want to do, but the same arguments as to why she should colored her better judgment.

Then "Gone With The Wind" was released. All over the country people were talking of the Academy Award

performance Olivia gave as *Melanie*. If Olivia had been starred in pictures of comparable quality, the whole nation would have flocked to the box office. Now, surely, with the release of "Gone With The Wind," she would have a chance to really act.

What happened? Well, she was cast in "Saturday's Children." She refused to do it. "I begged the studio to let me off," said Olivia. "I said I had been apprehensive about the other pictures. I told them I couldn't play those parts. I wasn't suited to them. If you feel you can't do an effective, good piece of work, you aren't earning your salary. I asked for a chance at better rôles."

Olivia was suspended without salary for six months.

And the rumor began. All over Hollywood you heard: Olivia DeHavilland is difficult. Does she think she's a baby

Bernhardt? You see, Hollywood has a way of forgetting. No one brought out the fact that Olivia had made two pictures since "Gone With The Wind." The gossip was that as soon as she made "Gone With The Wind," she had turned temperamental. And that rumor has persisted.

After six month of suspension, she was offered another picture. She refused it, on the same grounds. After that, she did other films. One day she saw the script of "Strawberry Blonde." She read it and liked the secondary rôle. It wasn't the title one, but she wanted to play in the picture. Jimmy Cagney was to be the star. Since the rôle was never offered to her, she asked for it.

Her agent said: "I'm very sorry, but the studio says you don't know how to play a small town girl."

"That's very strange," said Olivia. "I (Please turn to page 76)



In "The Well-Groomed Bride," Olivia has a light and dainty comedy rôle which she plays to perfection. Above, with Ray Milland; below, with Sonny Tufts—lucky Livvy, with two such leading men in ONE picture! At left, Olivia ribs Director Sidney Lanfield.



**Cutex color stimulant**

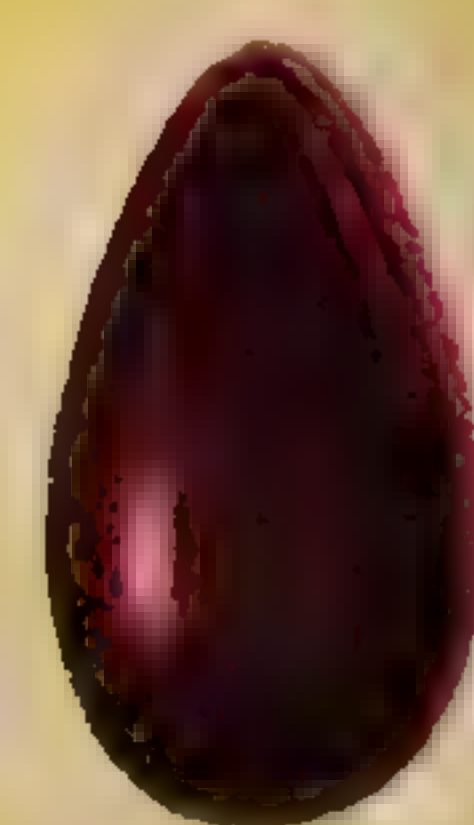
**SCHIAPARELLI interprets**

# CUTEX *Alert*

"Alert"... pulse-stirring, heart-warming color to light up beautiful fingertips. Schiaparelli, France's ingenious designer, catches its high excitement with a flame-topped dinner dress... sponsors four other exciting Cutex colors to touch a spark to the Paris fashions in her latest collection. Try and find a lovelier polish at any price!



**HONOR BRIGHT**



**OFF DUTY**



**YOUNG RED**



**AT EASE**





By  
Sydney Valentine

Two friends and co-workers who seem to be the modern movie version of Pat-and-Mike! Bing Crosby and Leo McCarey



It Seems  
There Were

# Two Irishmen

Leo and Bing, director-star team of prize-winning "Going My Way," again combine their talents in making "The Bells Of St. Mary's," Rainbow Production for RKO.

the book of modern cinema history. Singly, each man was pretty good. But together, to use an overdone Hollywood expression, "they are terrific."

Crosby didn't do so badly as a crooner. He was crooning away making a mountain of small change when he met up with a guy who thought Bing would make a wonderful dramatic actor. And McCarey was making a living, too, directing pictures before he bumped into the Crosby lad and got ideas in his noodle, ideas that are now proving socko and wallop to the cinema world.

For the boys meant nothing to one another until the day Leo walked across the street from RKO Studios with a few lines of idea in his hands and knocked on Crosby's door inside Paramount

**D**ID YOU ever hear the one about the two Irishmen?

This is the way Hollywood-town is speaking of two prize-winning buddies these days, two friends who seem to be the Pat-and-Mike combination easy on everyone's tongue a few years ago. Only it isn't Pat and Mike. It's Bing and Leo.

Bing Crosby and Leo McCarey. The pair are indelibly written down now in



Couple of Crosbys: Bing and Everett, one of his three brothers, suitably serious as they pose together on the set of Bing's latest picture in which he again portrays a priest.

Studios. The few lines were the germ that grew into "Going My Way," the grand motion picture that snagged an Academy Award for each of the boys.

Now, they are the warmest of friends  
(Please turn to page 91)



# The Truth



**U**P to about three or four years ago, I used to tell fibs about myself—particularly about my age—most of the time. Having become a leading lady at the age of thirteen in England, I thought it undignified to be so young. I always added several years to my age. In fact, I started my career with a fib. At the age of 12 I insisted upon being an actress. My father, sure of my inability to get a job, said that was all right with him, if I got work without using his name. So I invented a fake name for myself and said that I had to get a job because I had to support my two children, who were in danger of starving to death. It made a very dramatic story.

The director must have been very much amused. I was as tall then as I am now—five feet 4: but I certainly, at twelve, didn't look like anyone's mother. At least, I hope not! But I had put on a good show for free, so he let me do extra work.

When I came to the United States, I was fifteen and in my first interview I said, "It is true I am young, but I have crowded more experiences into my seventeen years than most people enjoy in a lifetime." And indeed, on the screen, I had. I played a streetwalker in an English picture at the age of thirteen.

Today I no longer tell fibs about my age. I'm twenty-seven. Born Feb. 4, 1918.



The real thing, not a publicity still (above). Ida really likes to putter around her hillside home, and like most stars who "just love to paint" Lupino has only mastered the technique to an extent that most of the paint lands on her instead of on the furniture. Latest Lupino release for Warners: "Pillow To Post," with "Devotion," with Olivia De Havilland, coming up next.

**As told to  
Dora Albert**

"Since you've asked for the truth, this seems a good chance for clearing up some of those misunderstandings. There are certain lies about myself which I resent very much, and some I laugh at." Let's listen to Lupino





# ABOUT MYSELF

By

*Ida Lupino*

There are certain secrets about my inner feelings which I never discuss. But I'm perfectly willing to tell the truth about the things I do, the people I see, my faults, my health and my feuds. There are certain lies about myself which I resent very much, and some I laugh at. Since you've asked for the truth about me, this seems like a good chance for clearing up some of those misunderstandings.

One story which I laughed about is the published tale that whenever I give an interview, I always insist on having one empty chair in the room. And whenever an interviewer asks me something, according to the story, I turn to that

empty chair and engage in an imaginary conversation with my dead father. "Don't you think so, Stanley?" I am supposed to ask him, before I turn back to my interviewer.

The truth is that if my father were around to see me behaving in such an asinine fashion, he would give me a swift kick in the pants! Stanley was never one to tolerate such ridiculous behavior.

I think the story about my imaginary conversations started when an English Merchant Marine came on the set of one of my pictures. He had known my father and he asked, "How's your father?"

I said, "Father's dead. He died dur-

ing the War. But I don't really feel he's dead." And I don't. I don't feel that we ever lose anyone, so long as his influence remains.

My father believed in spiritualism. I have an open mind on the subject. Al-  
(Please turn to page 72)



Ida has always wanted to pose for one of those pictures captioned, "Curled up with a good book," and here's the result, above. Top, she has a novel way of rehearsing for her frequent radio appearances. Locks herself in a room and emotes in front of a mirror; next, makes a recording of the script and listens to the playback record, then she's ready for the radio station rehearsal.

Exclusive home photos by  
Longworth, Warner Bros.



# The Murphy Boys

You know George, that likeable fellow and fine actor. Now meet Denny, his best and favorite fan

By  
Fredda  
Dudley

**T**HERE were, until a few weeks ago, two (only) pets in the George Murphy household. One was Nick, a gentleman cat of some 12 active summers with the noisiest motor outside of a sub-used-car lot, and the other was Scooter, a brindle French poodle who was named in honor of his puppy habit of negotiating corners on his rear ruffles.

And then, one morning, the New Cat arrived. She was strictly casual of

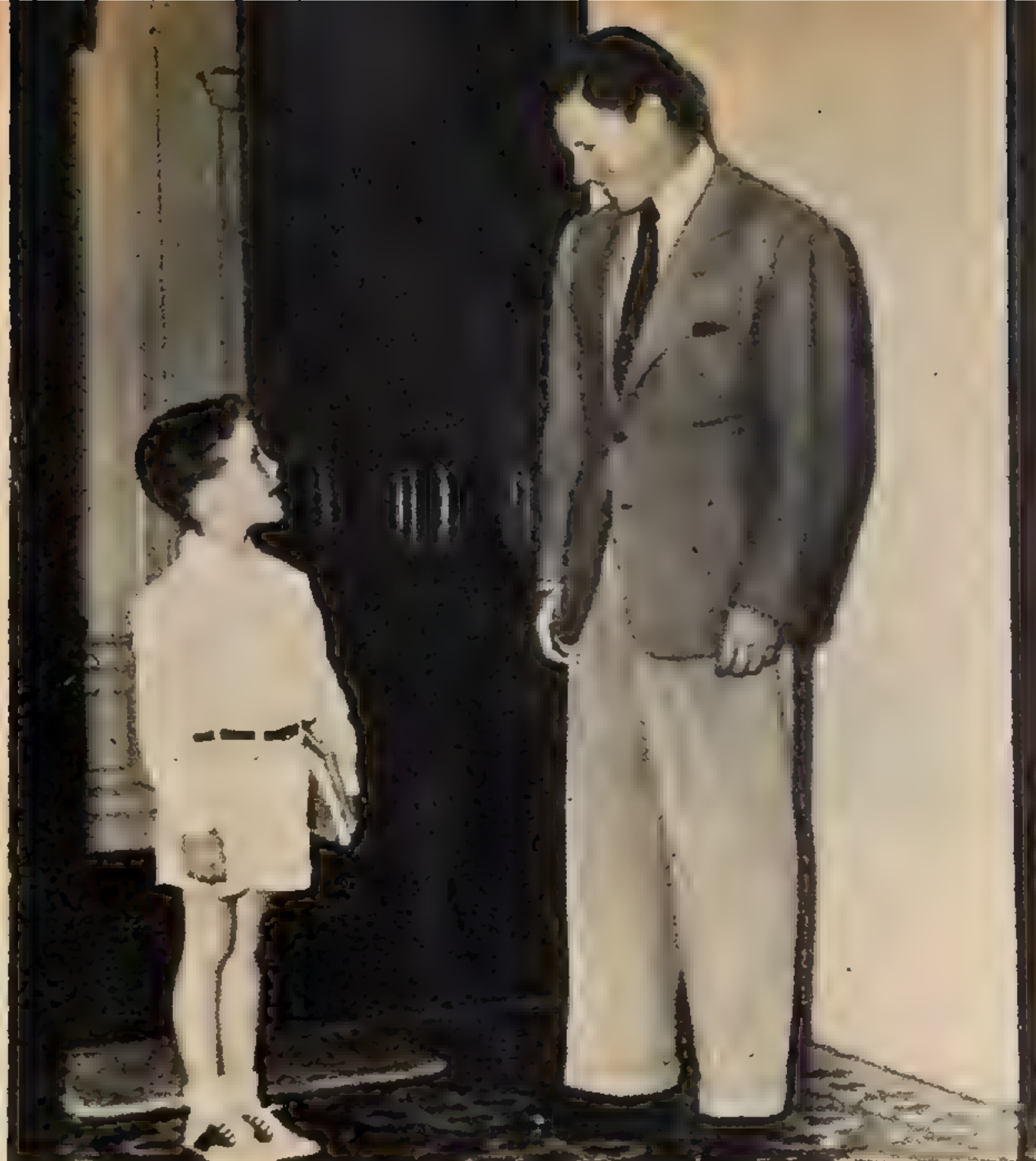
origin, her life had been one to blanch the cheek of Mehitabel (Don Marquis' fluff-moraled feline) as proved by her single good eye, and her condition was suspicious. But, before George and Mrs. Murphy were aware of the presence of this dubious guest, Denny (the 5½-year-old scion of the Clan of Murphy) had seen to the New Cat's installation in an ornamental garden urn. And there Mrs. Cat produced four squalling kit-

tens, to Denny's intense satisfaction. "I don't know about keeping them," George said. "Er—after all, we have quite a few pets. Perhaps we could find good homes for the kittens."

"Personally," said Denny, "I'd like to keep *that* one," and he pointed to the kitten of his choice. Then, having been very much responsible for this front yard addition to Murphy statistics, he took up the entire problem of progeny







with his father. Assuming a man-to-man tone, he asked his Dad, "In case Scooter should lay a few eggs, what would the puppies be—boy dogs or 'girl dogs?'"

George said he'd look it up.

Until the arrival of the New Cat, there was a carefully observed S.O.P. (Standard Operating Procedure) among the furry friends, a fact idly noticed by Denny. "It used to be that Scooter knew just how far he could go without getting chased by Nick," said Denny. "Now, both Scooter and Nick know how far they can go before they get chased by the New Cat."

George recently returned from a Canadian bond tour, undertaken B.C. (Before Cats). He toured southern British Columbia and Alberta, starting at Vancouver and ending at Lethbridge, helping to sell bonds and entertaining at Army hospitals. One of his appearances (at Calgary) was adventurous. He was chatting calmly with the Royal Army Captain in charge of arrangements, when he noticed a minor cloud in the northwest. "Think we'll be able to start on time?" he asked.

"Perhaps a minute or two late, but we'll make up the time," the Captain said. "We're ready to call the affair to order."

And by that time the cloud was not in the northwest, but in all local millinery. Although it normally remains light in that latitude until nearly 10 p.m. it became black, on the instant, at 8:30, and

The Murphy boys in their new home in Beverly Hills. George and Denny have big plans for a new workshop and playroom, to be added post-war. Meanwhile they are doing all right making model planes, playing backgammon, raising pets. All exclusive pictures of the versatile actor and his son photographed by MGM Studios.

a gale assumed velocities of 85 miles an hour. George asked three men to get Mrs. Murphy from a nearby automobile and convoy her to a safe spot beneath the grandstand while he directed the crowd in singing. Staring out at the thousands of people, George had endured a moment of panic at the thought of a stampede, but his steady Canadian audience held their places and latched on to the music, "Pack Up Your Troubles," and "Tipperary," and "Roll Out The Barrel," and "Lili Marlene."

The pictures taken of the Big Blow show two men holding the mike and two men holding Murphy, in order to keep body and voice together.

Normally reticent about his bond or hospital tour experiences, George decided that it would be necessary for him to go into a recital for the benefit of the junior partner.

Master Denny, supposed to be in the midst of a course in social dancing, had decided that tactics Terpsichorean were not for him and had announced his intention of devoting his attention entirely to baseball thereafter. That, in the face of the big party of the season—a charity

affair as well, planned to benefit a local Children's Hospital.

After having described his horizontal hurricane, George said to his son, "What's this I hear about your quitting dancing class?"

Denny substantiated the rumor.

"You have to do what you think best," George said to his son in comradely fashion, "but have you stopped to think that if everyone quit, there wouldn't be any proceeds for the Children's Hospital? You'll have to make up your own mind, but you realize, I'm sure, that if you go ahead and do your part a few more tickets will be sold—I'll buy a few, and so will your mother, and her friends will be interested. And your partner's parents will go. Better think it over."

"I've already thought it over," announced Denny stoutly. "No dancing. That is sissy stuff."

The following morning George was awakened by what he mentally diagnosed as a fairly businesslike earthquake. The west wall of his bedroom was vibrating. Then, it became clear that the activity was not sustained, but behaved more in the manner of a barricade assaulted by a battering ram applied with rhythmic regularity.

George pried his eyes open, struggled into bathrobe and slippers and approached the huge bay window with caution. Denny was in the back yard, tossing a soft ball, batting it against the

(Please turn to page 70)







**A**CCORDING to one-year-wife Alexis ("Rhapsody In Blue") Smith, the gals who struggle frantically through their first year of marriage have just been surveying their new existence through the wrong end of the telescope. "Bring it into focus," Alexis suggests. "Remember that while marriage is actually a serious affair, it *can* roll merrily

along with a few laughs in the right places. Keep your sense of humor about yourself and you'll keep the right perspective on your new partnership. The guy who said the first year is the hardest may have been technically correct, but frankly *I've* never had so much fun in my life."

The Alexis Smith-Craig Stevens cooperative clicked immediately. Alexis liked ballet, so Craig learned to sit through innumerable performances, and finally to applaud spontaneously. Under Coach Stevens' tutelage Alexis learned to tout the right hockey and basketball teams. After that, it was easy. They've constantly laughed down trouble whenever that appalling head reared itself, and they've chuckled over their mutual mistakes. Now the laughter's here to stay.

It's not that they go out looking for guffaws. It just seems that laughs tag after them as dutifully as though they'd both looked a good gag in the face and snapped "Heel!"

It started right after their Del Monte honeymoon when Craig's parents readied the bridal apartment and pleaded with  
(Please turn to page 79)

**By**  
**Mickell Novak**



Alexis with her real-life love, Craig Stevens, above, is busy on the screen these days in such Warner hits as "Rhapsody In Blue," with Robert Alda, and "San Antonio," with Errol Flynn. Top, Craig visits Alexis and Errol on the set.

# THE FIRST YEAR'S THE FUNNIEST

"Marriage is a serious affair," admits Alexis Smith, "but it can roll merrily along if you keep a sense of humor." Here's how she and Craig Stevens solved those first-year "problems"







Love scenes with Errol Flynn aren't exactly a hardship, says Alexis, above, but it's more fun when you share 'em with your husband, below. The young Stevens couple are madly in love but they also like to laugh together.



Alexis could quit pictures today and she'd still be on the screen for the next two years, she has so many as yet unreleased films ahead. Currently she is appearing in "The Two Mrs. Carrolls" with Bogart and Stanwyck.



HYBRID MAGNOLIA

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# NEW Boy

Has David O. Selznick picked another winner? Meet Johnny Sands, who will be groomed to be Shirley Temple's leading man



Johnny keeps in trim for future picture chores by daily workouts at the same "Y" where he was first noticed.



An instructor at the Hollywood Y.M.C.A. told visiting Johnny Sands, "You ought to be in pictures." Johnny tackled a Little Theater and landed a bit part in "Doughgirls." A Selznick scout saw him, arranged a screen test. Result: Sands has a contract with the producer who has groomed such stars as Vivien Leigh, Joan Fontaine, Ingrid Bergman, Jennifer Jones, Gregory Peck, Joseph Cotton.



*Miss Russell*

"She Wouldn't Say Yes" is the provocative title of Miss Russell's latest romantic comedy for Columbia Pictures. Lee Bowman appears opposite the star.

*Kodachrome by Crill*





*Merle's*  
STUDIO ROMANCE





# Star weds cameraman! That's real news in Hollywood. Here is Merle Oberon's own account of her marriage to Lucien Ballard

By Liza

**W**HEN Merle Oberon married Lucien Ballard by double proxy in Juarez, Mexico, the screen colony was all abuzz with excitement. Here was Merle on Stage 12 out on the Universal lot acting away in "As It Was Before," based on Pirandello's famous play. ("With both monkeys and children in this picture," says Merle with a laugh, "I can act my head off and no one will notice me.") And a few feet away from her was the most attractive Lucien Ballard, cameraman on the picture. But it said in the papers in black and white that they were married that day in Juarez, Mexico. It was something new under the Hollywood sun. Lots of people had lots to say.

Cole Porter said, ecstatically, "It's the chic-est thing I ever heard!" A

radio commentator said, sarcastically, "What some stars will do for publicity." Merle Oberon said, unhappily, "I am sorry my marriage had to come this way, but as soon as Lucien and I finish our picture we will have a regular wedding. I thought that the proxy would come through quietly in a letter, and no one would know about it except us."

Because of my shattered nerves I found myself right in the middle of Merle's proxy. There I was in her dressing room chewing away at my nails like a number one gibbering idiot. Under normal conditions I would have been on the set watching the cleft in Charles Korvin's chin, naturally. Merle is probably the most soft-hearted, sympathetic person in Hollywood. She just can't bear to see anyone unhappy. Talk about your selfish, conceited, self-centered movie stars—sure, go right ahead and talk about them—but don't include Merle in the bunch. When she has children, and she and Lucien are planning a family, I hate to think how she will spoil them. Well, anyway, Merle said she didn't mind scenery chewing, she did a bit of that herself occasionally, but nail chewing was

While Charles Korvin, below, is fondly saluting Miss Oberon, Merle's new husband, Lucien Ballard, is photographing the scene! That's Bridegroom Ballard with Merle at right, below. Another scene from the new Oberon picture, "As It Was Before," shows Merle with Jess Barker. Right, the star in her forthcoming film for Universal, "A Night In Paradise."

very bad, and I'd better come down to her beach house on Sunday and gaze at the sea and un-shatter my nerves. And just about then the studio gatemmen shushed himself across the stage to Merle's dressing room and whispered to her that she was married. I've never seen a married person so surprised.

"I can't be," exclaimed Merle. "I'm supposed to have a letter. I haven't received any letter."

(Please turn to page 97)





"AM I a 'Yellow Girl,' like Maureen O'Hara? Or a 'Green Girl,' like Joan Fontaine? Or a 'Wood-Brown Girl,' like Barbara Hale?" These are questions you girls will, I prophesy, soon be asking yourselves.

For you are going to wear colors as you have never worn them before. You are going to be rainbows, dancing, iridescent butterflies. Polychromes. Prisms. Flames and flowers. Women, who have always been afraid of color, shy of it, will in the post-war world be color-bold, will go color-mad, will tint and dye and

drape and flaunt themselves in all the colors of the spectrum. And should.

Once essential war materials are released for civilian use, more Technicolor cameras will be made and then practically every motion picture will be made in Technicolor. Since you have followed the fashions worn by the stars in black and white films, with the more general use of color in pictures you will, I dare say, answer the call to the colors, too; and when you do it will be, for my money, a more pictorial world to live in. And much more exciting. For color is exciting. *On a woman. To a man.*

A young friend of mine—I'll call her Tess—was mad about a young man who did not seem to see her as a dreamboat, if at all. Now, it so happened that on every one of the seven or eight dates Tess had had with him, she had worn black. Unrelieved black. One night, she pinned a red rose to her bodice, stuck a red ribbon in her hair and wore little red shoes. Tess got her man that night. She told me later, "I don't believe he had ever really seen me be-

# HITCH YOUR WARDROBE

to a  
*Rainbow*

Says Famous

*Hollywood Designer*  
*Edward Stevenson*  
to Gladys Hall



Are you a "Yellow Girl" like Maureen O'Hara? Then follow famed Edward Stevenson's advice and dress accordingly, as he tells you in accompanying exclusive interview. RKO's noted designer did the clothes for Maureen's "The Spanish Main" and "Kitten On The Keys." Left, he outlines his idea for Miss O'Hara. Above, two new creations: left, uneven-length dinner dress of rust red crepe, natural shoulder line, semi-dolman short sleeves; right, cape costume consisting of black suspender skirt, yellow blouse, and yellow and black diagonally striped wool cape.





Are you a "Green Girl" like Joan Fontaine? Stevenson shows Joan, left, one of his sketches for her. Below, two lovely exclusive Stevensons designed with Fontaine in mind: left, black wool suit, natural shoulder with dolman sleeve, extreme front dip to peplum of jacket; right, Persian plum crepe evening dress with side draped bodice top, side drape skirt featuring new uneven length.

fore." "Don't be silly," I said. "Of course he hadn't."

Women should *always* wear a hunk of color with a black dress. A red bag. A red flower. A red sash. A HUNK! For men like color. They react to it, emotionally. Color in clothes is the drama in clothes. The lift. The exclamatic point. Because color rouses the personalities of women, brings out the "wolfess" in them, the warmth, it is exciting to men.

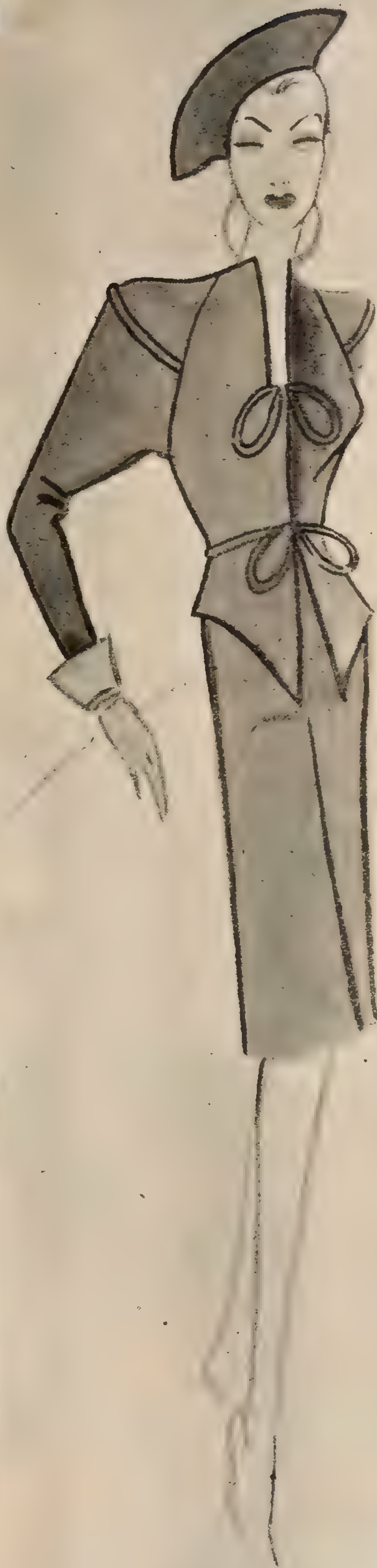
Dressing the stars, I have seen what color can do to italicize beauty, accent personality and complement temperament.

When Maureen O'Hara first came to Hollywood, and for some time thereafter, she wore clothes that just happened on her. Good materials, well-cut, they were mostly blue, brown or black things, without daring in color. Because of Maureen's authentic beauty, she would look beautiful in an out-sized gunny-sack; but when, for "The Fallen Sparrow," I used, for the first time, color in her clothes, the *plus* to her loveliness was literally breath-taking. Shortly after that picture was finished, Maureen married Will Price. A purely adventitious circumstance, no doubt. Just the same, it happened!

Color in clothes seems to give women added enthusiasm—not only for clothes, but for their work. For social life. For life, period.

And why not? When your dressmaker feels kind of dreary, he puts on the brightest bow tie he can find in his collection and presto, feels as perky as the bow!

Color gave Maureen enthusiasm for clothes. Definitely. During her brown, black and blue period. Costume sketches to be okayed and fittings to be borne were a chore to her. Color made them fun. Where she had been cautious about what she wore and reluctant to experiment, color gave her daring. A sense of excitement began to enliven heretofore dull hours in the fitting room. She got a kick out of poking around in the studio's wardrobe department, trying on period things (she is the ideal costume girl) and modern things and discovering, to her delight, that she could wear cuts and colors she had never dreamt were for her. Finally, this girl who is a brain as well as a beauty, and had seldom



read anything less literary than a Book of the Month, began to read the fashion magazines and to discuss them with me.

What color did for Maureen was to give her an adventurous approach to clothes. For example, she had never worn chartreuse yellow because it was, she felt, too obvious with her red hair. But when, for "Kitten On The Keys," I made her a sleeveless coat of chartreuse

yellow—and she saw it on the screen—she had to admit the color is for her. A chartreuse hat, with red hair is, of course, wonderful. She had never worn anything but solid colors. Vari-colors would, she thought, make her too spectacular. But when, also for "Kitten On The Keys," I made her a coat of three colors, gray-blue, lemon-yellow and fuchsia, she was so happy in it, she bought



it immediately for her personal wardrobe.

Many women will accept the newest fashions in clothes but will resist new hair styles. Maureen, now completely emancipated from formula in dressing, even gives trial tests to new hair-dos. For a recent picture opening, she worked out, with her hairdresser, a 'hair hat' that was newer than new. Actually, it was her own hair, worn in the new bun atop the head but tipped forward to give it the rolled beret look. As a member of the preview audience, I can tell you it had all the femmes craning their necks, popping their eyes and making like "Oh!" and "Ah!" with their mouths.

Maureen is a Yellow Girl. That is,

her type of beauty—natural red hair and skin, with a curious translucence, as of a light shining underneath—has a special affinity for, is intensified by the yellows, crocus, chartreuse, primrose and so on. Not that the yellows are the only colors she wears. Or should wear. One of the best outfits we did for "Kitten On The Keys" was a steel-gray turtle neck sweater, with long sleeves, a dark gray skirt. But over this, she wore the sleeveless coat of chartreuse. Also, Maureen's coloring can be intensified by the seemingly daring choice of red. Orange-red is wonderful on her. And the pale shades of scarlet. And she wears them all, wears every color of the spectrum, in "The Spanish Main"—in every scene of which

her beauty will take the breath out of any man with eyes in his head and will make you girls wish you had left "the boys" at home.

Blondes have to be more careful than any of the other types, because they wash out easily. Too strong color, too bright color on a blonde, extinguishes her. For blondes, then, pastels are safer  
(Please turn to page 94)



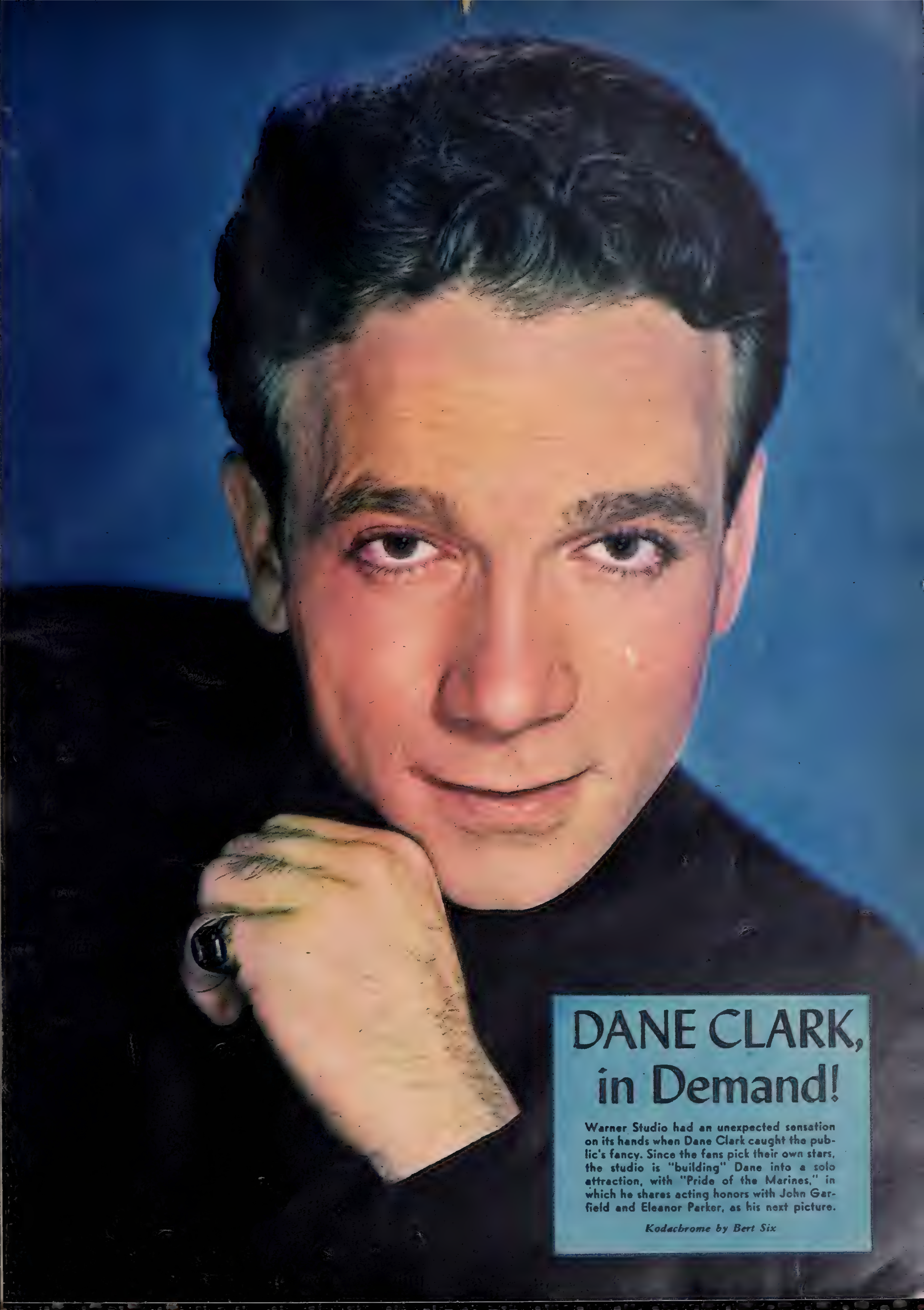
Still another RKO star for whom Edward Stevenson designs appropriate screen clothes is Joan Davis, pictured above with the gifted and popular "Eddie".



Are you a "Wood-Brown Girl" like Barbara Hale? Here are stunning designs by Edward Stevenson of RKO Studios for you to emulate, if you're the Barbara Hale type. First, green jersey turtle-neck sweater and skirt topped with casual sleeveless coat in gray woolen angora striping of green; next, navy blue wool coat with sleeves of yellow wool in semi-dolman cut. Far left, Barbara costumed by Stevenson.



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## DANE CLARK, in Demand!

Warner Studio had an unexpected sensation on its hands when Dane Clark caught the public's fancy. Since the fans pick their own stars, the studio is "building" Dane into a solo attraction, with "Pride of the Marines," in which he shares acting honors with John Garfield and Eleanor Parker, as his next picture.

*Kodachrome by Bert Six*





**Hollywood's so-called pampered pets actually welcome the call to location in the wide open spaces far from the comforts of luxurious studio dressing rooms**

Against a background of blue, blue sky and towering trees, Fred MacMurray enjoys his job in star rôle of 20th Century-Fox's "Smoky." Left below, June Haver in an outdoor epic, "The Enchanted Voyage," in scene shared with John Ireland.







Basking in the sun between scenes on the "Leave Her To Heaven" location, Jeanne Crain makes a charming picture. Starring in this same film, in the "baddie" rôle, is Gene Tierney, shown above in two back-to-nature scenes and at left, entraining with co-star Cornel Wilde for the location journey. Players like such jaunts because of easy, informal atmosphere, relief from the rigid studio routine.







**D**IANA Lynn was being very serious, as serious as only eighteen can be looking life squarely in the eyes. "You know," she said, "I'm not a child any longer. The time has come to take stock of myself."

And a very pleasant stock-taking it would be, anyone would think looking at her. Slender and tall in her trim little tailor-made suit, she wore a cluster of field daisies to accentuate her new (to her) upswept hair-do which for all that it was so grown-up and sophisticated only accentuated the more than springtime quality about her.

But it wasn't that sort of stock-taking she meant. Even though her eyes are so clear a blue they look as if they might be playing truant from a field of wild asters, her hair so subtly blonde that any beauty parlor would give its entire permanent wave equipment to produce that natural tint artificially,

Strip tease—two versions. Gail Russell, typifying Miss 1945, helps Diana Lynn, impersonating a maiden of the milder 20's, shed a petticoat. Left, below, further contrast between the two young stars of Paramount's "Our Hearts Were Growing Up." Bottom of page, Diana with Billy DeWolfe in "Duffy's Tavern."

Diana takes them in her stride. There was a mirror on the wall facing her, but not once did she give it one of those casual glances so many girls not nearly so pretty would have managed. For Diana is as utterly unimpressed with her appearance as only a girl can be who has never had to worry about it.

She doesn't take other things so lightly, though. You realized that as she went on, her young voice so thoughtful, her eyes thoughtful too.

"I want to start my music again," she said. "I've had to neglect it lately and that worries me. Those tales of me practicing six hours a day must have been dreamed up by somebody with an especially active imagination. How could I possibly do it and keep up with my studio schedule?"

"That's one of the first things I want to do. Even though I've decided I don't want music as a career, except for occasional radio or stage appearances, I would be miserable if I neglected it. I don't want to sound precocious, but when you've studied something since you were four it does become a part of you. Playing the piano is the most complete relaxation I know. Even practicing


(Please turn to page 62)



By  
**Elizabeth B.  
Petersen**




At eighteen  
Diana has  
definite ideas  
about careers,  
common sense,  
and MEN!



DIANA LYNN

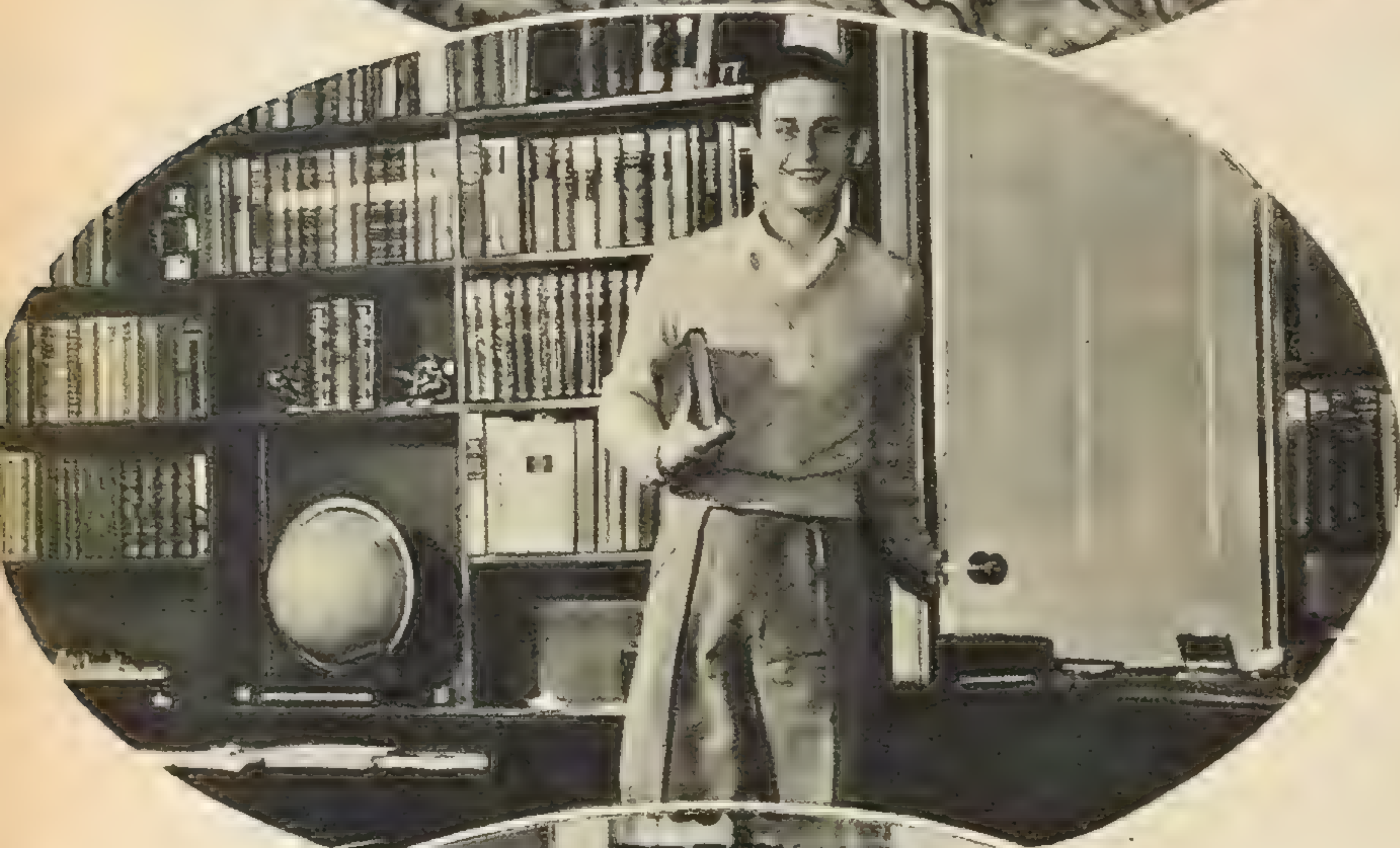
*Growing Up Gracefully*







Visitors to the McDowall home include many servicemen. Above, Roddy and sister Virginia entertain Lt. James Mason and Cpl. John Ranks. On facing page, Mrs. McDowall shares a closeup with her family.



**T**HERE'S something particularly heartwarming about visiting Roddy McDowall and his mother and sister. Stepping into their house is like coming face to face with a warm breeze that rests you inside and yet exhilarates you. That is the charm of being at home with the McDowalls. Many servicemen have shared this feeling. To them, it has been a house of wonderful memories, of comfort, of joy. They have crossed its threshold and felt "Welcome" in its every room. Now, the McDowall clan has moved and the boys have a new place to call "home."

If you talk to Roddy, he'll tell you only about the pool he has in his new place. But there is more to this story than the acquisition of a mere dish of water.

"We decided to move only because our family doctor thought Roddy was growing so fast he needed a home where he could exercise," Roddy's fabulous mother, Win, told me after a dinner at the house one night. "He said nothing provided so much exercise as a pool. I looked squarely at him and said, 'Oh, a pool, is it? Well, that's just dandy, but I'm no millionaire.' Then, too, I didn't feel like making any such a serious move as buying a house without my husband, Tom, being here. He's been in the British Merchant Marine and we hadn't seen him for over a year. Finally, however, I put my house up for sale and began the tedious job of house hunting. We didn't have much time to look since we had to go to Utah on location for 'Thunderhead.' When we came back, a real estate agent showed us a house with a pool, a playroom, and a badminton court. It was ideal, but I wasn't able to decide until I talked to my banker. I told the agent I'd let her know by eleven the next morning. However, at ten the following day she called and said the house had been sold. We were all very, very disappointed.

"I was now determined to buy a house—and with a pool. I didn't want the pool only for Roddy, but also for the many servicemen who come to our house. That would give them a way to relax. Again our house hunting was stopped when we had to leave on a tour in connection with the premiere of 'Wilson.' We intended to stay nine days. But we were gone nine weeks.

"When I returned, a friend of mine said, 'I thought you



Roddy and Virginia divide household duties. Left above, Roddy holds poster he drew for one of his make-believe "Imperial Eagle Productions." Other exclusive pictures show kids' milk bar, library, and—"Oh, how I hate to get up in the morning!"





**Come along to a gathering of the McDowall clan. It's a lucky visitor who is invited to enjoy the hospitality of Roddy and his happy family**

**By Jack Holland**

## THE HOUSE OF *McDowall*

were going to sell your house.' I casually reminded him that it was customary to have some place to move into. 'I'm not small enough to sleep in a soap box,' I told him. Well, the next day, he introduced us to another agent who showed us a house in Cheviot Hills, a district near the studio. It was a lovely, low, English gabled home. Roddy and Vee went through it, but the minute he saw the pool, he, joined by Virginia, said, 'Mother, can we have this house?' Two days later, we sold our old home. And two weeks from the day I first saw the new house, we moved in."

The house is not too imposing from the outside. But the real charm it possesses is obvious once you step inside. The living room is long and gracious, with paneled walls. The color motif is rose beige and soft blue. Heavy tapestried draperies of rose beige hover around the windows. There is the den with its big fireplace and its mirrored bar—which is used, incidentally, for the dispensing of cokes and milk shakes. It is at the end of the entrance hall. Walking down the main hall, you come next to the exquisite dining room. Not a banquet size, but roomy and beautifully decorated. The kitchen is huge enough for ten people. Also on the lower floor is another room

painted the color of the sun, which Vee has turned into an office—and where she has set up a filing system for important papers. Win, however, still can't get used to filing things away properly. She prefers a chandelier or a kitchen sink for her documents.

Upstairs are the three bedrooms and three baths. Virginia's is the largest, and is feminine to the nth degree. Queen Anne furniture carries out the daintiness of the room. Win's, as is to be expected from her unselfish self, is the smallest of all. Roddy's abode is very masculine, done in dark brown and surrounded by specially built-in book cases that go from the ceiling to the floor.

Roddy looked more like a business executive than a movie star as he sat at his desk which is across from the super-swank bed that is approached by a step.

"At the other house," Roddy said to me as we chatted away, "mother was forever buying book cases for me, since I bought so many books. But here, with all this space, I have made the startling discovery that I have more book cases than I have books. I told mother about this in a rather horrified manner. She gave out with a slight (Please turn to page 66)



# Photo Reviews



Bing Crosby, above, surrounded by feminine charm personified by Jean Heather, Helen Walker, and Gail Russell in a sequence for Paramount's "Duffy's Tavern."

In "Dangerous Partners," MGM's adventure mystery, Signe Hasso and James Craig, below, have title rôles, as international adventuress and unscrupulous lawyer.



If it isn't love it's a reasonable facsimile, when handsome new hero Glenn Langan woos Gene Tierney in "Dragonwyck."



Two dynamic people join romantic forces for 20th Century-Fox's "Fallen Angel": Linda Darnell and Dana Andrews. Alice Faye returns to screen as the third star.



# MISSION... *Secret!* TARGET... *Trouble!*

TODAY'S story of a daring exploit! One Yank... alone... learns military secrets in the heart of Japan... secrets a whole army couldn't obtain!



# FIRST YANK *into* TOKYO



with TOM NEAL  
BARBARA HALE  
MARC CRAMER  
MICHAEL ST. ANGEL  
LEONARD STRONG  
RICHARD LOO  
KEYSTONE



Written & Produced by J. ROBERT BREN • Directed by GORDON DOUGLAS



# Photo Reviews

Continued

Having returned to the screen from Uncle Sam's service in "The Dolly Sisters," with Betty Grable and June Haver, John Payne continues his interrupted movie career with an ingratiating gob rôle in "The Enchanted Voyage," also with Miss Haver. Here's a closeup of Johnny making with the wolf whistle.







Interesting talent combinations: far left, Faye Marlowe and Richard Conte in "The Spider"; left, Maureen O'Hara with Dick Haymes and Harry James in "Kitten On The Keys"—both 20th Century-Fox films. It's Maureen's first musical movie.



Is Dennis O'Keefe "Getting Gertie's Garter"? It would seem so from expression on beautiful face of Marie "Body" MacDonald, Dennis' co-star in this new Edward Small comedy soon to be released by United Artists.

RKO has a winner in Bill Williams, next seen opposite Susan Hayward in the dramatic "Deadline At Dawn." It's Susan's first picture since the birth of her twin sons.





# DRESSED FOR *Action*



Esther wears a riding habit with a Spanish influence in her next co-starring picture with Van Johnson, as yet untitled. Jodhpurs and matador's hat are maroon, the pleated shirt cream. Center, cocoa-brown, natural and tan combine for picturesque fishing costume. Super for relaxing in a country lodge is her chartreuse wool jersey blouse applied with cat-tails in natural shades of brown and green and her brown doeskin skirt.



For her next cinematic date  
with Van Johnson, luscious Esther  
Williams proves you can be  
is attractive in play togs  
as in glamor gowns



Comes the evening, and Esther dons a softly draped gown of leaf-green crepe. Cord trim, made of the same fabric, embroidered with gold sequins, and antique gold crown make clever ornaments. Center, her short dinner dress with a circular design of gold beads combines three tones of beige beautifully. At right, Esther becomes glamor personified in an evening gown of pearly pink Alix jersey intricately draped.





The Gregory Pecks, chatting with Michael Chekhov, character actor, enjoy an evening at Hollywood Bowl.

# Here's Hollywood

**M**ILLION dollar lullabies, that's what Deanna Durbin's baby will hear when it's born next spring. Universal, which has learned not to be surprised at anything where Deanna is concerned, took the stork news very calmly. For some time now Deanna has been talking about wanting a baby. So it was only a matter of time, as far as her listeners were concerned. The proud father-to-be, producer Felix Jackson, wants his young wife to retire immediately. She may do one more picture before she stays home and starts sewing on those tiny garments.

**U**NDER normal conditions Gregory Peck just loves the birds, the bees and our four-footed friends. Recently,

on location in "The Yearling," he began suffering from hay fever. According to his doctor, the allergy came from some fur-bearing animal. Being as how Greg was working with 32 of them, he had quite a problem on his hands. Every day the prop man temporarily eliminated one offending member from the "cast." In the meantime, poor Greg went right on wheezing and sneezing. Finally, they discovered his cowhide jacket was the cause. Talk about suffering for your art.

It's a date for June Haver and David Rose—again!—seen here enjoying entertainment at Palladium.

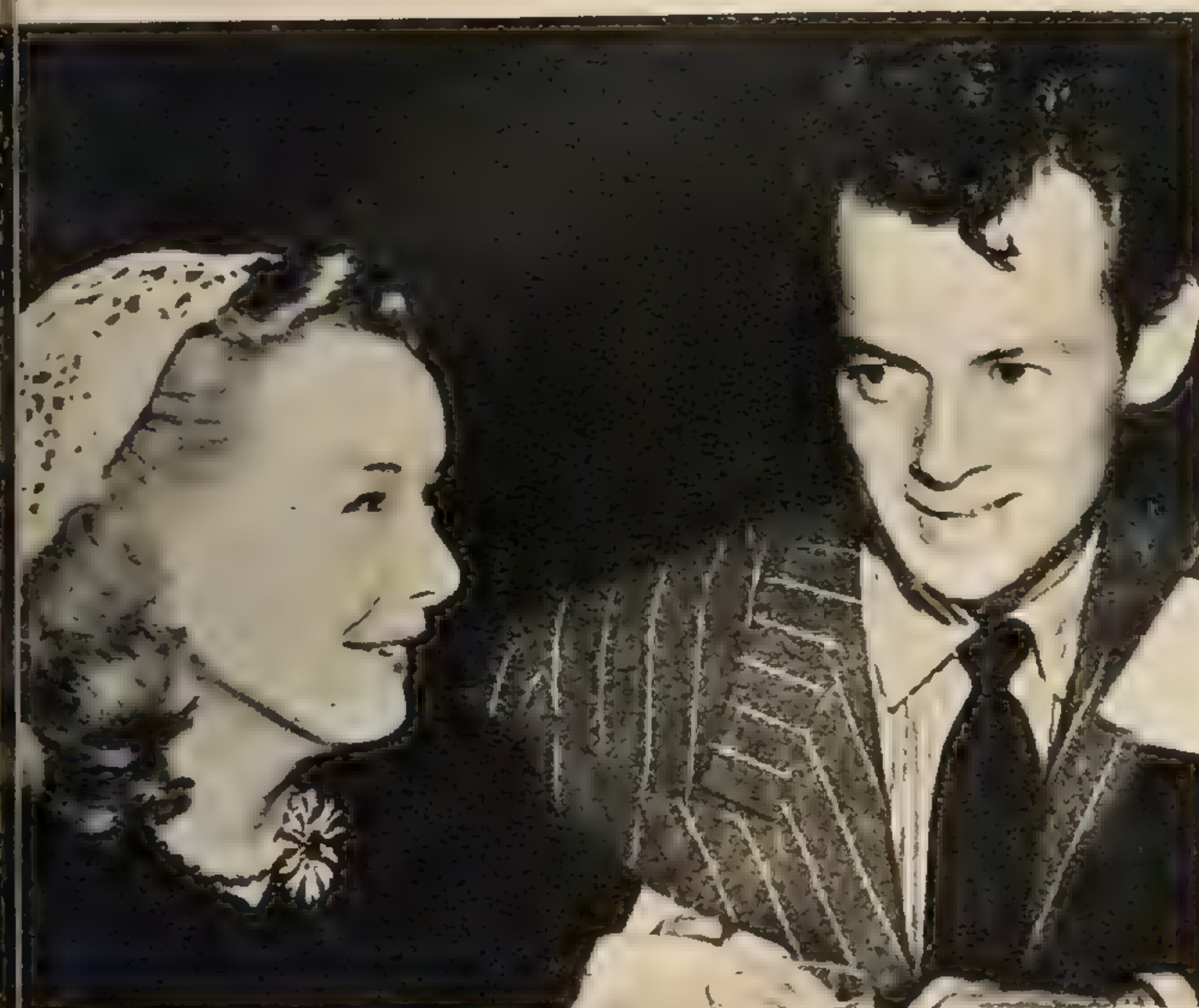
Gossip by  
Weston East







It's nice to see Sylvia Sidney around Hollywood these days, here with ex-husband Luther Adler.



Diana Lynn, sweet as her Dutch cap, with Pat Nearney. Below, Jane Withers hears a good joke.



**THEY'VE** known each other since childhood. Growing up, there was never a cross word between them. So Ella Raines and Kenneth Trout eventually married. They couldn't have been happier for the next three years. Then came the war. Kenneth was now a Major. Ella, a Hollywood star. Their letters flew back and forth. Now the war is over, for a while it looked as if their marriage might be over too. However, Ella has said it was nothing but a spat and so far they are still living under the same roof and certainly there are no announced plans of separation or divorce. Make it up, kids!



## Be Lovely to Love

You'll never worry about staying sweet and dainty if you use

**F r e s h**  
.....

the cream deodorant that stops perspiration worries completely. It's gentle, stays creamy and smooth. Doesn't dry out... usable right to the bottom of the jar. 50¢...25¢...10¢



MOST FASCINATING AND INTRIGUING...TUNE IN "DAVID HARDING, COUNTERSPY," WED. NIGHTS, 10 E.W.T., AMERICAN (BLUE) NETWORK



Below, Gail Russell dances with Pat Nearney. At right, Shirley Temple attends a concert with her fiancé, John George Agar, and her father.



**O**N THAT good luck charm given to Harry James by Betty Grable, the blonde beauty has had encribed: "Love to Little Boy Blow."

**J**ANET BLAIR loves her rôle in "Tars and Spars." But Janet doesn't love the regulation blues and whites she has to wear in every scene. Finally, the script writer had an inspiration. To make Janet happy, he wrote in a sequence where she wears a night gown. According to Uncle Sam's orders, there is no regulation night gown. So sharpen up those whistles, boys.

**O**UT 20th Century way they're trying awfully hard to make everyone believe that Jeanne Crain is all but collecting a trousseau in anticipation of Lon McAllister's release from the Army. It's good publicity, maybe, although we don't think these two charming kids need publicity, what with Jeanne scoring so terrifically in "State Fair" that her studio boss has given the lovely 18-year-old a brand new contract in four figures. Of course Jeanne and Lon are good friends but that's all. In the meantime, Jeanne

dates steadily and happily with that man who looks like Errol Flynn, but *ain't*. Name, Paul Brooks.

**L**OREN TINDALL is over 21 (from the picture by the same name). He walks around in a daze on the Columbia lot where he is under contract. The reason being one Diana Lynn, who sort of walks around in a daze herself, over at Paramount. Recently, these two cute youngsters were hunting an apartment. It might have been for a friend, or an old maiden aunt who is coming to pay a visit. Then again it might be a honeymoon apartment for Diana and Loren—that is, if they are contemplating a honeymoon! They won't tell. But they sure blush unconvincingly when they deny it.

**J**OAN LORRING (the magnificent Cockney in "The Corn Is Green") is bound to go places. The studio had no picture for her. Joan didn't want to remain idle. One of Hollywood's little theaters was casting a new play. Joan used a phony name, tried out for the lead and got it! After the opening night performance, every talent scout in town was trying to sign her. Ironically enough, Joan appeared in a little theater play

when she was free lancing. Not one offer did she receive. When Warner Bros. learned of Joan's little escapade, they kindly but firmly instructed her to confine her acting to her own home lot!

**J**OHAN PAYNE is about to become a father. And he really takes the rôle seriously. Every morning when he leaves for the studio, he stops at the corner drug store and changes a dollar into nickels. When they need him for a scene in "Enchanted Voyage," they always know where to find him. John is outside the sound stage in the pay telephone booth. He calls his wife, Gloria DeHaven, at least a dozen times a day. By the time their baby arrives, John may be broke—but the telephone company will be "richer" for the experience.

**O**N COMPLETION of "A Stolen Life," Bette Davis gave a party for the cast and crew. Because she played twin sisters in the picture, Bette presented director Kurt Bernhardt with twin Airedales. She named them after the characters she portrayed.

**A**T THE peak of her career, Sylvia Sydney was one of the brightest and most tempestuous moviestars. Well, times have changed. Sylvia is back in Hollywood. She's just purchased a new home, intending to remain here. Last and far more important, she's developed a sense of humor that would have served her well







Happy newlyweds! Ginny Simms and Hyatt Robert Dehn. Below, on their way to a camp show, Don Ameche and Yvonne DeCarlo talk with General "Howling Mad" Smith. A great day for Maureen O'Hara when her husband, Lt. Will Price, came home from South Pacific.

in the old days. At the Hollywood Bowl ballet recently, an attendant asked Sylvia if she'd like to have a guard escort her through the huge crowds of waiting fans. "For the half dozen who will recognize me, it won't be necessary!" cracked Miss S. She was grinning when she said it.

**F**RANCIS LEDERER has always been a fine actor. At times a bit too realistic. Hurd Hatfield discovered this when he had a fight scene to do with Francis in "The Diary of a Chambermaid." By the time they had shot it several different times, from several different angles, poor Hurd felt like he had tangled with a steam roller. Co-producers Paulette Goddard

and Burgess Meredith (they also are the co-stars) say the fight scene is one of the most realistic in the picture. Hurd Hatfield says he "feels" that way about it too!

**I**T TOOK director Frank Borzage to find Bill Carter's potential screen qualities. Injured in action, the former Columbia actor returned to Hollywood. No one seemed interested in giving him a job.

Then Borzage tested him for "Concerto," Republic's two million dollar Technicolor epic. Bill was so good Frank Borzage signed him for the picture, also to a long term personal contract. Six feet three inches of masculine sex appeal, Bill once won swimming honors in the Olympics. Typical of Hollywood, now that he has been discovered MGM would like to borrow Bill to swim opposite Esther Williams. (Please turn to page 101)







## SCREENLAND SALUTES *"The Lost Weekend"*

Ray Milland is a revelation  
in his rôle of *Don Birnam*,  
tortured hero of Para-  
mount's powerful drama  
adapted from Charles R.  
Jackson's sensational  
book. Milland's best per-  
formance by far — one  
of the finest ever given  
by a motion picture actor



Paramount deserves unbounded praise for its courage in converting "The Lost Weekend" to the screen. Charles Brackett and Billy Wilder have fashioned an understanding script and Wilder has directed with fine compassion and consummate technique this story of a man whose weakness for the bottle threatens to destroy him, body and soul. Milland in the leading rôle, with Jane Wyman and Howard da Silva in chief support, sustains the drama with surprising force. This is a "Must-see" for all of you adult moviegoers.





**AFTER A YEAR AT OUR LONDON EMBASSY—** Mary-Anne Braswell shares a "reunion-cake" with three British airmen. Soon after graduating from the University of Georgia she received her Diplomatic Corps assignment. Her work was "fascinating and exacting" she says. Air raids, celebrities, robot bombs—and "getting engaged" to an American officer from Boston were all part of her London adventure.

She's Engaged!  
She's Lovely!  
She uses Pond's!



She's delightfully poised—with glinty-chestnut hair, alabaster-smooth skin

**HER RING**  
8 steps of diamonds flank  
the handsome center diamond.  
The band is platinum.



*Mary Anne Braswell to wed Edwin P. Cushman,  
U.S. Army Officer*

She is the daughter of Mr. and Mrs. Earl Braswell of Athens, Georgia.

**T**HE first day Mary Anne was in London she met her officer fiancé-to-be... at a luncheon club near the Embassy!

She's *another* engaged girl with that "soft-smooth" Pond's look!

"I surely do depend on Pond's Cold Cream," she says, "it has the nicest way of making your face feel *especially* soft and clean. I wouldn't be without my Pond's for anything."

Twice every day Mary Anne uses Pond's Cold Cream—like this:

She *smooths* the silky-soft cream well

over her face and throat and pats rapidly to soften and release dirt and make-up. Then tissues it all off.

She *rinses* with more Pond's Cold Cream, plying her white covered fingertips round her face in quick little circles. Tissues off. This is "extra-care," she says, for extra cleansing, extra softening.

Why don't *you* use Pond's Cold Cream her way? Every morning, every evening and for in-between time clean-ups! It's no accident so many more women use Pond's than any other face cream at any price. Get a *big* luxury jar that lets you dip in with both hands!



*A few of the many Pond's Society Beauties: Mrs. Nicholas R. du Pont · The Lady Morris · Mrs. Ernest L. Biddle · Lady Louis Mountbatten · Mrs. George J. Gould, Jr. · Princess Xenia*



# ANN DVORAK

Republic Pictures Star



**Overnight...  
LOVELIER HAIR  
FOR YOU!**

## Try this famous 3-WAY MEDICINAL TREATMENT

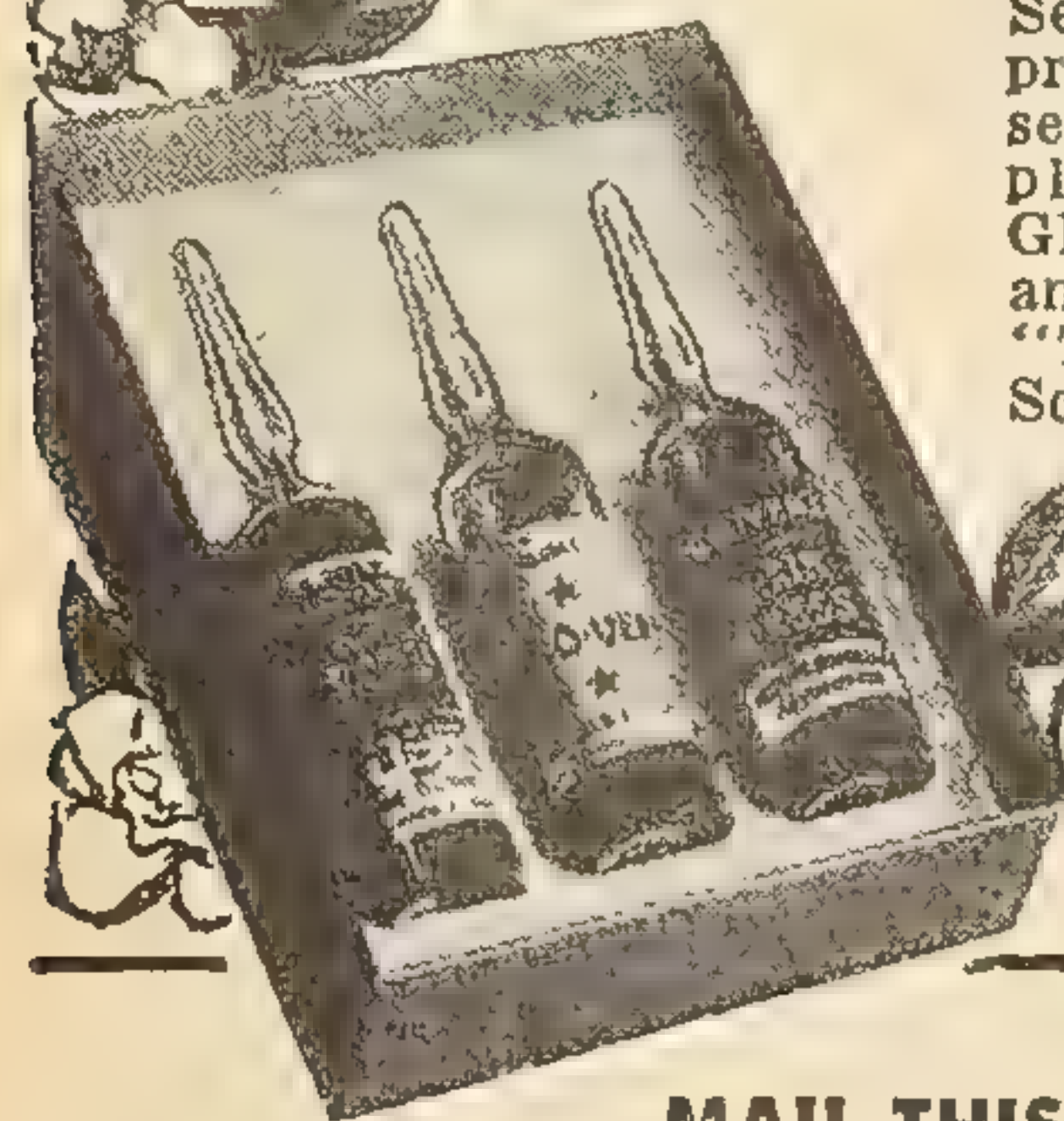
Many of Hollywood's most beautiful stars use this *overnight* 3-Way Medicinal Treatment. You, too, can make your hair look lovelier, more glamorous, with an overnight application. Glover's will accentuate the natural color-tones of your hair with clear, sparkling highlights—freshened radiance—the soft, subtle beauty of hair well-groomed. Today—try *all three* of these famous Glover's preparations—Glover's original Mange Medicine—GLO-VER Beauty Shampoo—Glover's Imperial Hair Dress. Use separately, or in one complete treatment. Ask for the regular sizes at any Drug Store or Drug Counter—or mail the Coupon!

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SCALP and EXCESSIVE FALLING HAIR

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Send Free Trial Application package in plain wrapper by return mail, containing Glover's Mange Medicine, GLO-VER Beauty Shampoo and Glover's Imperial Hair Dress, in three hermetically-sealed bottles, with informative FREE booklet. I enclose 10c to cover cost of packaging and postage.

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Address.....  
City.....Zone.....State.....



**Here are some choice  
items for your cos-  
metic bag of tricks**

For refreshing complexion  
pick-me-up, Facial Cleans-  
ing Pads by Nutrine.

SOMETHING new and something old with a new use developed for it makes cosmetic news always exciting. Imagination coupled with good common sense and appreciation for scientific facts is forever creating something practically breathtaking to be added to our list of beautifiers and good grooming gadgets.

For work and for play, for home and for office, there are those Nutrine Ise-Kool minute cleansing facial pads. Made of fine felt in wafer shape, they are saturated with a refreshing lotion that removes makeup, grime and perspiration, preparing the skin for new makeup. The pads, according to the manufacturer, are non-drying and contain no pore-clogging ingredients. Packed in jars in two sizes, the larger container comes with a plastic compact for holding the pads—a smart idea for one's handbag.

A neat and pretty gift for a friend or oneself are the gold and silver plated metal powder cases introduced by the Wadsworth Watch Case Co. Keyed to present day ensembles, a variety of designs are offered. A modern square case has a diagonal striped motif combining gold and silver. To complement the Victorian trend is a compact with a Victorian wallpaper design—stripes of black enamel alternating with gold entwined with huge cabbage roses, and another period piece is a round case engraved with engagingly gay little angels and flowers. In the collection too is a Jungle case with animals marching through a tropical fantasy.

A magic color taken from the priceless bridal gown of a Chinese princess is reproduced in Chinese Red for nails and lips, presented by Chen Yu. It's a clear, bright



For sparkling finger tip and lip  
makeup, Chinese Red by Chen Yu.

red, a real Chinese red, a harmony tone for fall and winter wardrobe colors. The exquisite packages are designed with an exact reproduction of one of the precious Chinese robes from the "Forbidden City" collection at the Metropolitan Museum of Art in New York. Chinese red comes in the Dual Package, including Lacquer and Lacquerol base coat, or in the Smart Set Package with Lacquer, Lacquerol and matching Lipstick.

Another beautifier for the hair is La-France bluing flakes manufactured by General Foods Corp. It provides a rinse which gives highlights and sheen to gray and white hair, and acts as a toning down and softening agent to over-bleached blonde locks.



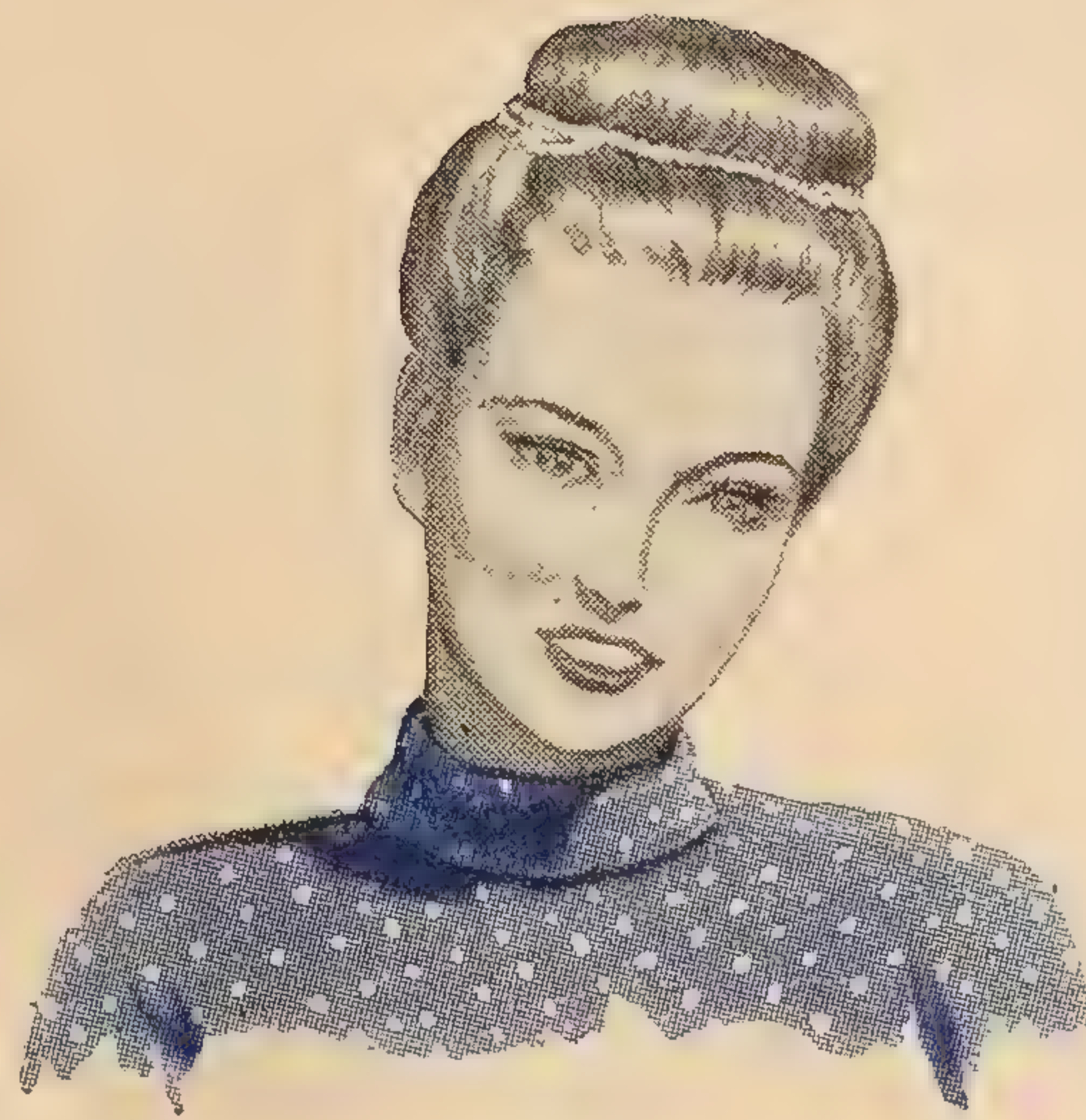
# Are you in the know?



## Too bad she doesn't care about—

- ☐ Her competition
- ☐ Boogie-Woogie
- ☐ The Three D's

Men never make passes at untidy lasses—drones who ignore the three D's. (Daintiness, deodorants, dress shields.) Warm wool frocks *will* tattle on such charmlessness. So, take care! Busy perspiration glands are always with us . . . working time-and-a-half on problem days, moreover! Let Kotex help you outsmart them. You see, *now there's a deodorant in Kotex*. It's locked inside each Kotex and can't shake out—because it is processed right into each pad, not merely dusted on. Try Kotex with deodorant for daintiness—next time!



## A long face loveth a—

- ☐ Scoop neckline
- ☐ Turtleneck
- ☐ Crossed surplice

Be it a blouse, dress, coat—the voice of the turtle is heard in the neckline! It's The Look—the turtleneck. And if yours is a long or oval face, it's swoonderful: high necklines flatter you. Appraise a style for the "plus" it gives you. Likewise, when shopping for sanitary napkins, consider the *plus protection* you get with Kotex—thanks to that patented *safety center*. By keeping moisture from the sides of the pad, the special safety center of Kotex offers extra security. A "bonus" that helps build confidence when it means so much to you.



## Which would you use?

- ☐ The guest towels
- ☐ The Turkish towels
- ☐ The end of your slip

Freshening up at a friend's house? Let's pray those dripping little paws will reach for the *guest* towels—not the family's! Even if they look unapproachably lovely, *use* them. Spare yourself needless puzzlement, too, over which sanitary protection to choose on difficult days. Kotex, of course! For it's Kotex that has the *different* kind of softness that doesn't just "feel" soft at first touch. You're cushioned-in-comfort for hours and hours, because Kotex is made to *stay soft while wearing*. And no bunching or roping to plague you!

## Can you be picture-perfect—

- ☐ With a shiny nose
- ☐ Without benefit of bangles
- ☐ In winter pastels

*Si, si* to all 3. Copy this chick for whom the camera clicks, spurning heavy makeup (a slight shine helps model the face). Forsake all bangles, "posey" clothes. Skip sweaters, slacks. Simple winter pastels photograph best. You can be at your best even on trying days—with the self-assurance Kotex gives. The *flat tapered ends* of Kotex free you from worrisome "outline" fears, for the flat pressed ends of Kotex don't show—don't cause revealing outlines. You're the picture of poise, with Kotex!



A DEODORANT  
in every  
Kotex napkin at  
no extra cost

\*T. M. Reg. U. S. Pat. Off.

More women choose KOTEX\* than all other sanitary napkins put together



## Growing Up Gracefully

Continued from page 44

doesn't seem like a restriction to me.

"Then I would like to belong to some little theater group and study drama. To my mind it's the best experience any young actress or actor can get these days. And I'd like to read more, see more plays, hear more music. At eighteen you feel as if you're just entering unconquered territory, there are so many things you're determined to do before you die.

"As a child you were under the influence of so many people, all trying to shape you in their different ways. Then suddenly you're on your own and people are at last treating you like an individual. It's a wonderful feeling, so wonderful that you have to watch yourself. For it would be so easy to go completely whimsical and let things come as they may.

"But if you have any sense at all, you don't. You meet so many wonderful people, people so wise and charming and mature that you say to yourself, 'Look, you're only eighteen and not dry behind the ears yet. You have an awful lot to learn.' You realize then that people don't get that way just by letting their lives take care of themselves. That's why I want to make plans for myself, especially about the basic things.

"If I should fall in love I wouldn't wait. I don't believe in engagements. And I wouldn't make any secret of it, either; I'd want to shout it to the world. But I hope I don't really fall in love until I'm older and have more sense. Early marriages, especially in Hollywood, seem to have a strike against them from the beginning. Besides,

eighteen, nineteen, twenty, even twenty-one are the years to have fun in, to grow in. Responsibilities come soon enough, without taking them on when you're scarcely out of school.

"Every once in a while I get romantic and picture myself in a long white dress and a veil, but I always pull those dreams up short and remember that marriage lasts longer than a bride's bouquet.

"Boys and girls who marry too young must miss so much. They tie themselves down before they've had a chance to mature emotionally, at an age when life should still be an experiment to them. And I think girls should go around with more than one boy before they settle down. For it's fun *thinking* you're in love. I've thought I was two or three times since I was sixteen, but I always woke up. They tell me when it really happens you see sparks. I'm not so sure about that, but I do think you have a way of knowing when it's real and not just an infatuation.

"Outside of hoping that love won't come to me until I'm ready for it, I haven't any reservations about it. I've never set up any mental barriers for myself or dreamed about the one ideal. It wouldn't matter to me what color a man's hair was or his eyes, if he were in the picture business or not.

"Some of the boys I know now are, some aren't, and it doesn't make any difference in their attitude toward me. The ones who are don't seem to be particularly interested in talking shop and the ones who're not aren't at all impressed with the fact that I'm an actress.

"It was the same when I visited Army



It's infectious! We mean those laughs displayed on the faces of Anita Colby and Clark Gable during a dance at Slapsy Maxie's.

*I can dream, can't I?*

Dream of the day not far off, when I can buy all the figure following, pert-pretty BLUE SWAN UNDIES I want cut cuter than ever in whispery materials soft as dusk, yet so steadfast.

BLUE SWAN MILLS, INC.  
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*Blue Swan Undies*



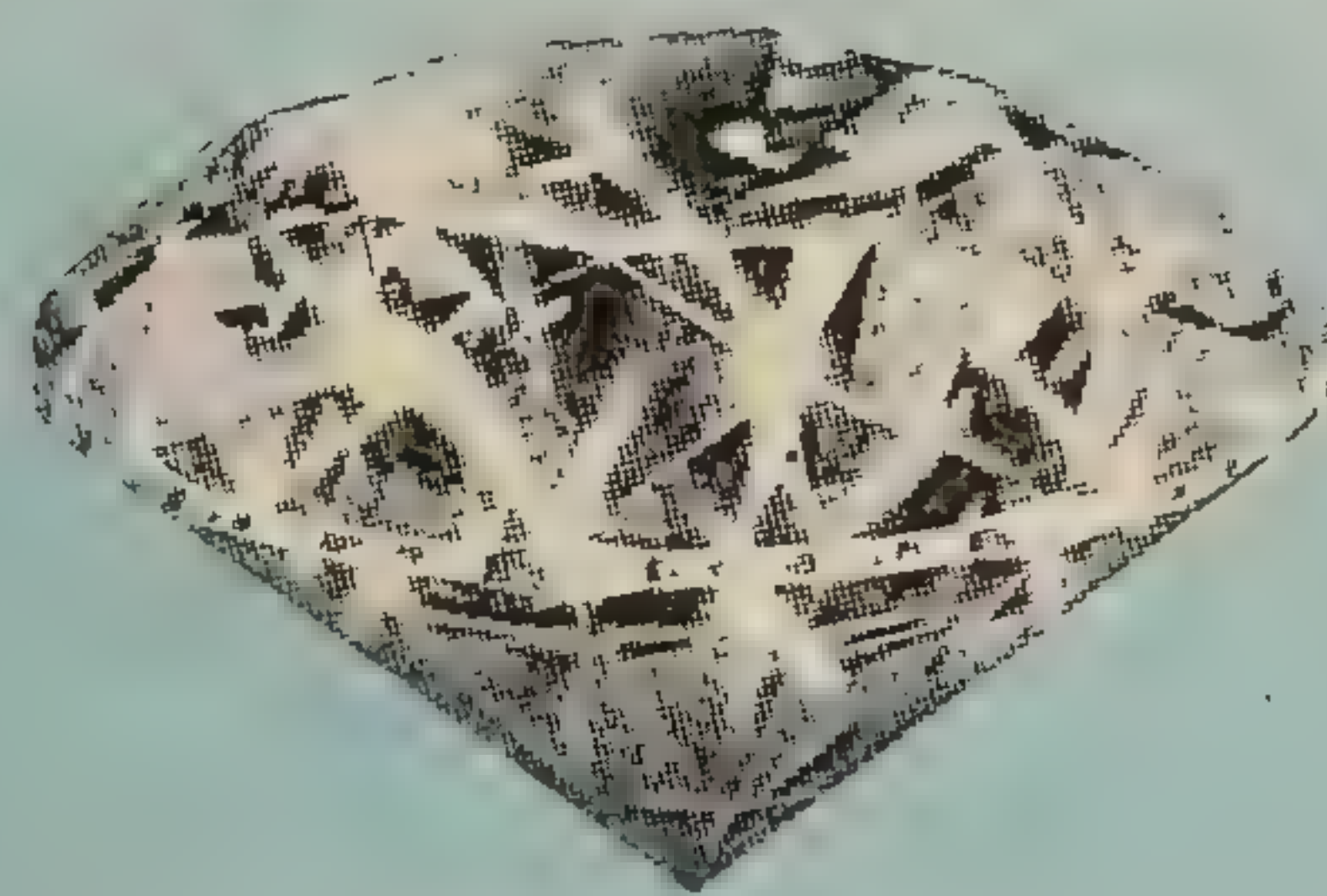
In all the world

*No Girl like You!*

Two hearts, one glorious future.  
Since the world began, no two  
have been so perfectly attuned  
as you. And for the engagement  
ring that proclaims it to the  
world...



*No Diamond like This!*



40 EXTRA FACETS

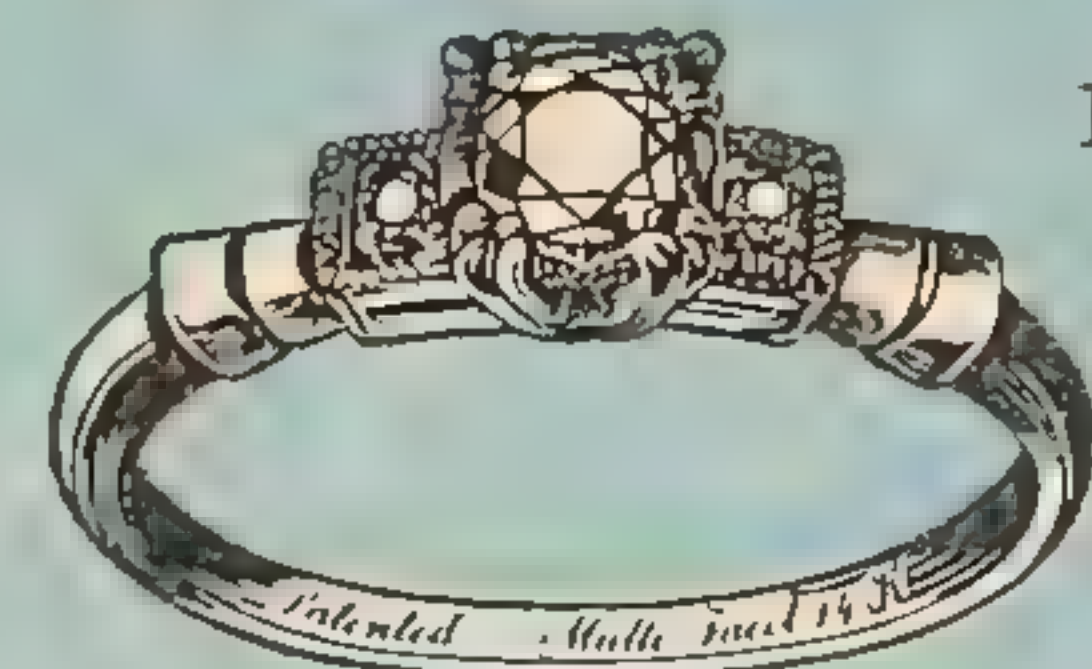
Forty extra facets, blazing around the "equator" of each Multi-Facet Diamond. In all the history of diamond cutting, no other achievement has produced such beauty, such brilliance, such intensity of color.

Multi-Facet Diamonds *look* larger than they are. And the *exclusive* Multi-Facet feature helps prevent chipping.

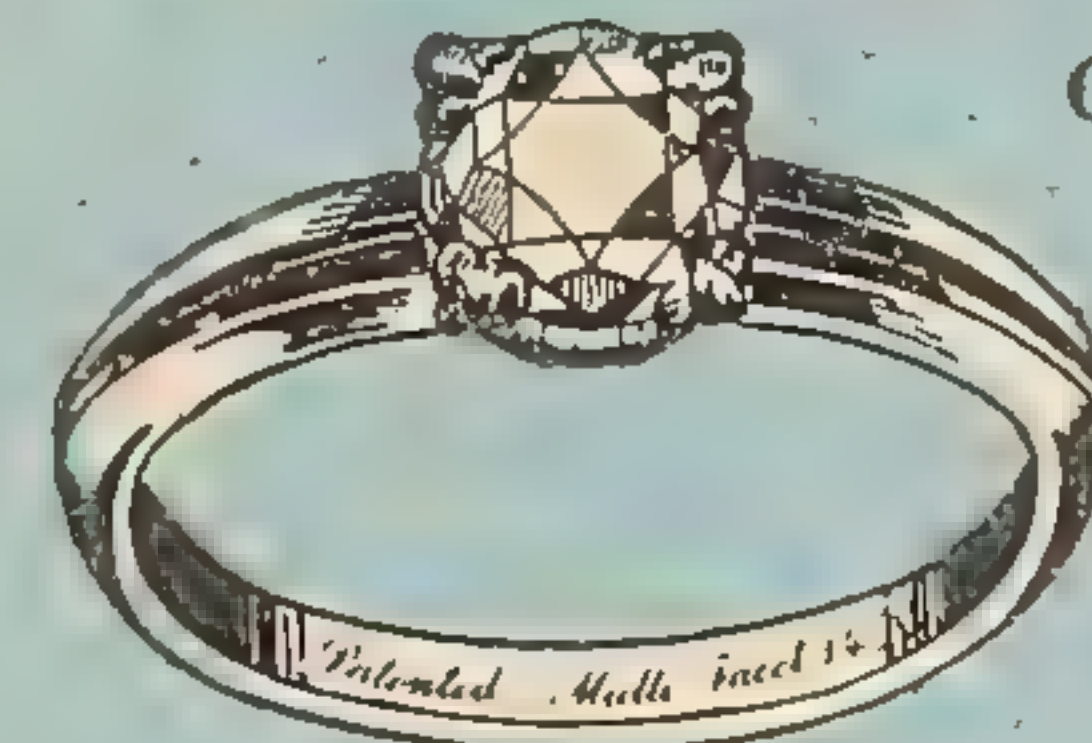
Your jeweler has many exquisite designs in Multi-Facet Diamond Rings... including one perfectly attuned to *your* taste.



FANTASY  
\$100.00



MELODY  
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CORINNE  
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Wedding Bands  
to Match

Other Styles — \$75 to \$7500  
All prices include Federal Tax  
Rings Enlarged to Show Detail

*Multi-Facet* \*

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\*Pat. and Reg. in U. S. & Foreign Countries





FOR 74  
YEARS

**Victory**

HAIR & BOBBIE\* PINS

HAVE SET THE  
EVER-CHANGING  
STYLES...



SMITH

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Buffalo 14, New York

VICTORY SETS THE HEADLINES OF THE WORLD

hospitals. Those men didn't ask me any of the things about Hollywood I had thought they would. They didn't seem at all interested in pin-up girls or screen stars and we talked as any boy or girl would talk who had just met at a party. Some of them said they liked me because I reminded them of their girl back home.

"I played for them and that made it seem more like a party than ever. And everywhere I went they asked me to take off my hat and to wear my hair down, which makes me realize it's we girls ourselves and not the men we think we are pleasing, who really like sleek, sophisticated hair-dos and giddy hats.

"Of course I wore my hair the way they asked me to. I would have stood on my head if they'd wanted me to, because there isn't enough any one of us can do for those men who have done so much for us. But otherwise I don't believe in girls consciously trying to please men for there's a danger they'll lose their own personality in the process.

"And speaking of that, I think it's stupid to adopt a certain technique or line with men and that girls who try to adapt themselves to every new boy they meet are making a mistake. It's much more fun just being yourself and acting the way you want to, and what's more important you have the satisfaction of knowing the boy likes you for yourself. I've known girls who have changed completely under some man's influence only to lose him because she had become so different from the girl he had fallen in love with.

"By that I don't mean you have to be

so individual that you can't fall in with other people's plans, for if there's one thing I have a horror of being it's a poor sport who has to have her own way in everything. But there isn't any percentage in being too docile or making a doormat of yourself. People might feel comfortable with you if you do, but they certainly won't have much respect for you.

"That brings in pride, too. And I'm glad that I have a normal amount of it. I don't believe in calling up boys or going out of your way to make plans so that you can be with them. But on the other hand if I feel that a misunderstanding has come between me and someone I like because of something I've said or done, I wouldn't hesitate about calling him up and apologizing, because that kind of false pride is almost worse than having no pride at all.

"A few years ago I was so fiercely independent that I'd break my own heart before I'd give in to anyone. Now that I'm older I see how silly it was and realize what a lot of good times I missed by being that way.

"But that's only one of the ways I've changed, only one of the things that makes growing up such an adventure that I can't help feeling if growing up is such fun at eighteen, it must be even more wonderful at forty when you really are adult enough to appreciate it."

*Editor's note: We can't guarantee that by the time you read this Diana will not have changed her mind. The reason would be Loren Tindall, handsome young actor. Seems that Loren has put all thoughts of Bob Walker and other swains out of Diana's mind. So don't be too surprised if she becomes Mrs. Tindall.*



Wedding party: The Dick Powells pose above with June Allyson's hairdresser, Ethel Neefus, and her wardrobe attendant, Myrtle Gallagher, and at left, with Mrs. Bess Van Dyke, her close friend and housekeeper.



# Another Hollywood Star...with Woodbury-Wonderful Skin



MD

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Marlene Dietrich



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*...it's all you need!*



"I found a New  
Personality ...

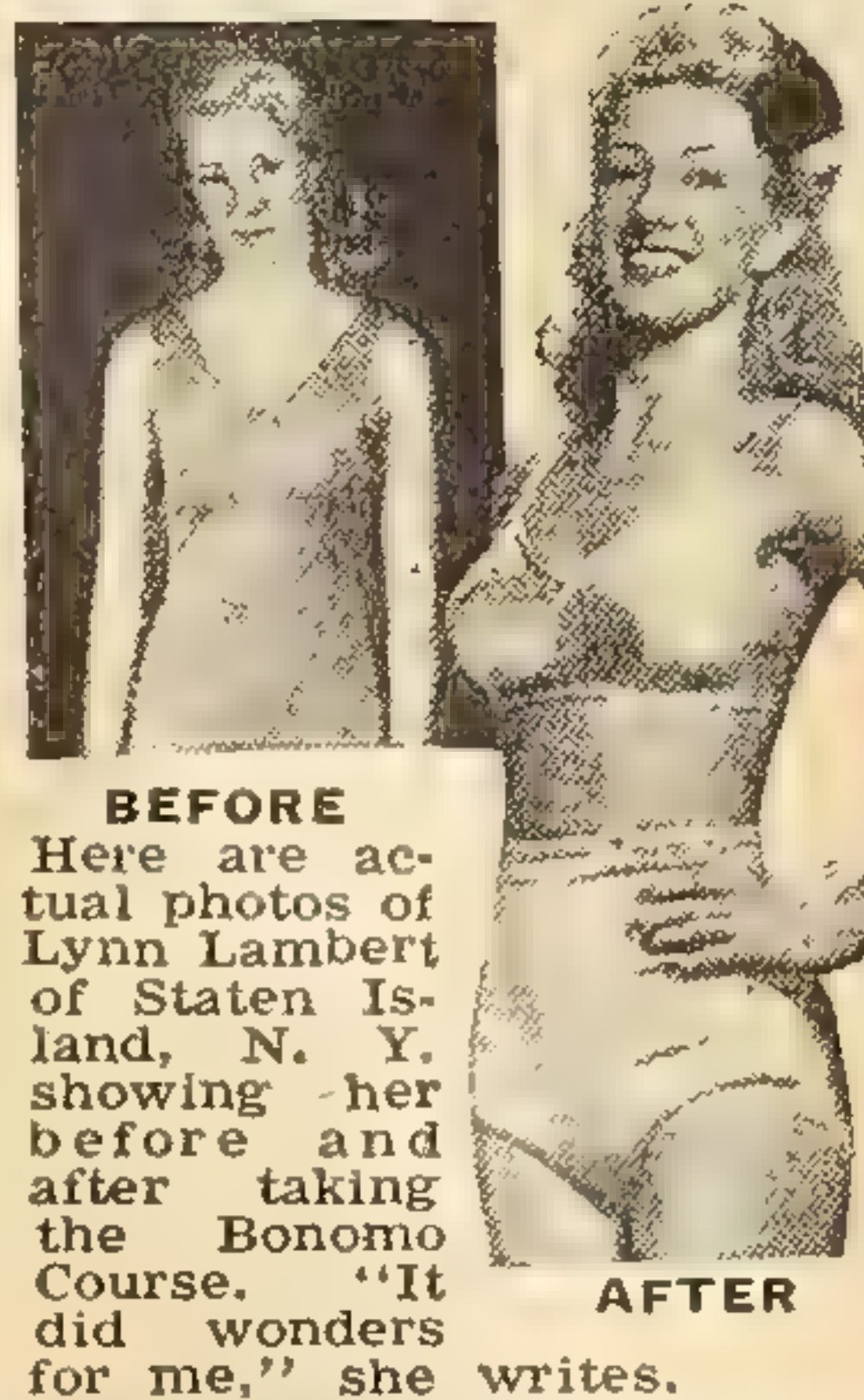


## when I found the SECRET of an ALLURING FIGURE

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## The House of McDowall

Continued from page 47

'Humph' and said, 'That's the idea—maybe now I won't have to buy any more book cases.'

When Roddy is not in his room, he's out in his pool or on his badminton court. By the pool is a playroom, with dressing rooms attached.

Since Roddy has had his pool, he has really sprouted some imposing muscles. He swims from morning to night. In fact, he goes in the first thing in the morning and almost always dunks late at night—no matter how cold it might be. He constantly tries to get Win to go in the pool, but she's afraid she'd throw all the water out if she went in.

For a while, the new house of McDowall seemed placid and calm, a far cry from the usual madness that goes on in the home. But now, things are picking up, and the hoots and hollers rise from the section to bring something new to exclusive Cheviot Hills.

Moving day was quite a deal. Completely, utterly mad.

"We moved as much as we could in our car," Roddy explained. "It took us several days to pack—and even longer to find the things once we moved in. Mother still hasn't found all her clothes. I'll never forget the actual moving day. Mother's brother was ill in Washington, D. C., and she had put in a call for him. She was saying, 'Yes, brother, are you feeling better?' one minute and the next she was calling out to a mover, 'No, that doesn't go there—it goes over here.' Such wacky conversations don't bother us, though. You should see us whenever we get one of the all too infrequent long distance calls from my father. We used to have two phones. Now we're

lucky to have one. Vee, mother, and I crowd around the one phone and try to hear each other's conversation. That's a deal!

"I love the house, yes, but there's one thing wrong with it. I can't fall down these circular stairs of ours."

Before you think Roddy is positively nuts, there should perhaps be an explanation. At the other house, the staircase was straight. Roddy used to love to fool people by falling down the stairs. He had practiced doing this until he had it down to a T.

One night, a serviceman was at the house. Roddy went upstairs to get something for Win. Suddenly, there was a loud crash. Roddy had fallen down—stairs! The serviceman jumped up and ran to Roddy, who was lying at the foot of the stairs. Win, who was talking to Farley Granger, went on talking.

"Mom!" the soldier called out (all the boys call her Mom), "Roddy's hurt." To which Win said, "Don't be silly," and went on chatting. Roddy got up then and dashed up the stairs for something he had forgotten. And sure enough, in a few minutes, there was the same crash and Roddy was again lying at the foot of the stairs. The boy called again, still considerably confused by Win's calmness. It was some time before he realized that it was all a well-rehearsed gag.

As for Win, she does some amazing things herself. I'll never forget the night I was there for dinner. She had been tearing about all day as usual. Suddenly, in the middle of dinner, she got up from the table and lay down on the floor. She didn't say a word or even look as though she expected anyone to be surprised. About five minutes later,



Little Denise Hedwig Loder is the center of attraction in the John Loder household. Lovely Mama Lamarr's current picture is 'Her Highness and the Bellboy.'



# ADVICE FOR ABUSED SKIN

DON'T BE AFRAID AND STOP WORRYING NOW ABOUT EXTERNAL SKIN TROUBLES. FOLLOW THESE EASY DIRECTIONS

By *Betty Memphis*

**H**AVE YOU ever stopped to realize that the leading screen stars that you admire, as well as the beautiful models who have lovely, soft white skin, were all born just like you with a lovely smooth skin?

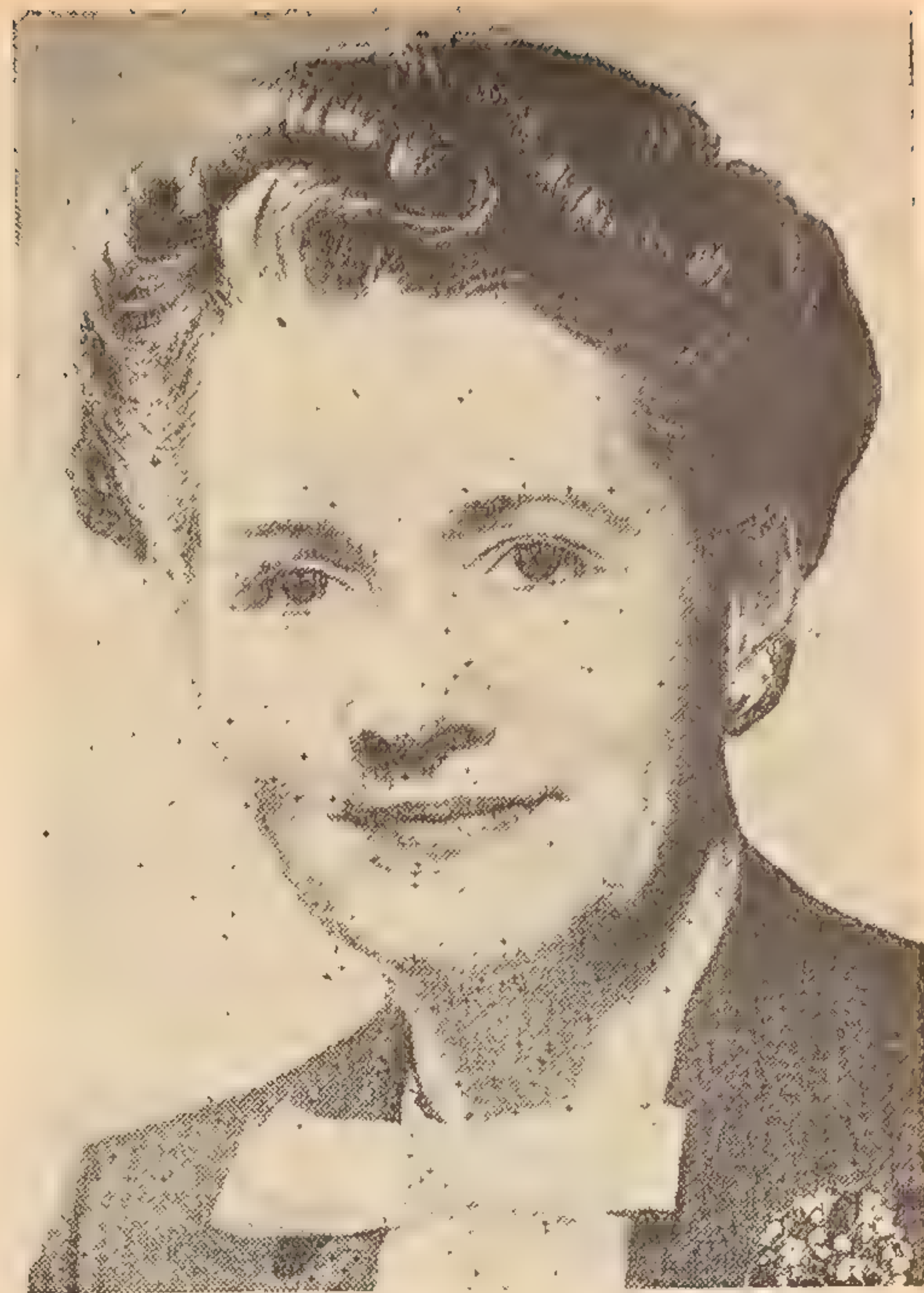
Almost everyone can have a natural, healthy, normal complexion which is in itself beauty. All you must do is follow a few simple rules. Models and screen stars must give their skin special attention. So should you, because everyone looks at your face. Your social success may depend upon your being good looking, because a lovely skin may be a short cut to success in love and business. Your pleasure is worth it; and you owe it to yourself to give your complexion a chance to be healthy and beautiful.

**M**EDICAL SCIENCE gives us the truth about a lovely skin. There are small specks of dust in the air all the time. When these little specks which are in the air get into an open pore in your skin they can in time cause the pore to become larger and more susceptible to dust and infection. These open pores begin to form blackheads which become infected and bring you the misery of pimples, irritations or blemishes. When you neglect your skin by not giving it the necessary care it requires, you leave yourself wide open for external skin miseries. When you know that your skin is smooth, white and fine, you have more confidence and it helps improve your personality, and it helps improve your entire well being. A flawless skin is priceless, yet it costs you only a few pennies daily to keep it normal, natural, healthy and lovely. Many women never realize or even suspect that the difference between a glamorous complexion and an ordinary one may be caused by having blackheads and pimples.



and clear as you may want it. Then, use it only once a week to remove stale make-up and dust specks that infect your pores and to aid in healing external irritations. When you prevent blackheads, you prevent externally caused skin miseries and pimples. While your two jars and the doctor's directions are on the way to you, be sure to give your face enough attention and wash it as often as is necessary. Wash with warm water and then cleanse with water as cold as you can stand, in order to freshen, stimulate and help close your pores. After you receive everything, read your directions carefully, and then go right to it with these two fine formulas.

Just mail your name and address to Betty Memphis, care of The New York Skin Laboratory, 206 Division Street, Dept. 39-K, New York City 2, New York. By return mail you will receive both of the Viderm formulas, with full directions for using Viderm Skin Cleanser and Viderm Fortified Medicated Skin Cream. The doctor's directions and both jars are packed in a sealed carton, safety sealed. On delivery pay two dollars, plus postage. If you wish, you can save the postage fee by mailing your two dollars with your letter. If you are in any way dissatisfied, your money will be cheerfully refunded. Both of the formulas you use have been fully tested and proven, and are reliable for you. They must help you or your treatments cost nothing. After you have received your Viderm, if you have any questions to ask concerning abused skin just send them in.



The proper attention with the double Viderm treatment may mean the difference between enjoying the confidence a fine skin gives you or the embarrassment of an ugly abused skin. The double Viderm treatment is a formula prescribed by a doctor, and costs you only a few cents daily. This treatment consists of two jars. One jar contains Viderm Skin Cleanser, a jelly-like formula which penetrates and acts as an antiseptic upon your pores. After you use this special Viderm Skin Cleanser, apply the Viderm Fortified Medicated Skin Cream. You rub this in, leaving an almost invisible protective covering for the surface of your skin.

This double treatment has worked wonders for so many cases of abused skin, it must help you, too, or your money will be refunded. Use it for ten days. You have everything to gain and nothing to lose. It is a guaranteed treatment. Enjoy it.

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This gorgeous, lifelike Orchid glows in the dark... is a sensation wherever you go. So much like exact color, look, feel of costliest orchids, it actually seems real. Helps beautify your every costume. And the price... unbelievably low... only \$1 when you send coupon.

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This delicately alluring Tea Rose that glows in the dark, will be GIVEN, along with each order, WITHOUT COST as your reward for promptness with any order. So act now!

**SEND NO MONEY**  
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she got up, sat down at the table, picked up a roll, and said, "I was tired."

When Win said she wanted a place big enough for servicemen to play, she wasn't kidding. She considers them as much as she does her own family. Her home has been a haven for many a lonely kid. To some it was their last memory of home before they left for battle. The McDowalls have opened their doors to these boys, given them happiness.

"Every week-end we have boys here," Roddy said to me. "Mother and I meet them at the Hollywood Canteen on Saturday nights and invite them for the week-end or for Sunday. A lot of fellows come to us because a buddy of theirs told them about us. It's nothing at all unusual for mother to have sixteen boys for Sunday breakfast dinner. Some even spend all of their furloughs with us. All of the boys, however, ask to be allowed to peel the potatoes or set the table or do the dishes—and we let them. It's a sharing proposition—and they love it. When they leave, Mother keeps in touch with them. She writes as many as twenty-two letters a week to various boys who have been at our house."

I have seen letters these boys have written to Win—or to Mom as they call her. One boy wrote from the Pacific to Roddy, "I have never met anyone I like as well as I do your Mom, Roddy. I feel so much at home around her—and that means a lot to guys like me." Another boy wrote, "You look exactly like a fellow's mother should look, Mom."

Roddy has changed a lot in the last year. Through his association with the many servicemen he has met, he has grown up. He is taller, and is fast becoming the gentleman of the house in deeds as well as words. He's much different from the little boy who created a sensation in the memorable "How Green Was My Valley."

"Roddy is more protective now," Win told me that evening I spent with them. "He sees to it that I get enough rest, he won't let me work hard any more, and he's just as concerned about his sister. Yet, he's still the same boy at heart. I never have to ask him to do a thing twice. He obeys at once. Even one time when I had given him a severe scolding and later found I'd punished him for something that wasn't his fault, he said, 'Don't apologize, mother. You were right to treat me as you did. I should have done differently.' I don't say he's perfect at all times, but I'm proud of him."

Many people have been surprised at the willingness with which Roddy and Vee obey their mother. I've never heard them argue with her once, and I've known them for five years. I guess the secret is the respect the family has for one another.

Even though Roddy has grown up, he has luckily avoided the usual awkward age that comes to child stars suddenly meeting adolescence. He has passed that period without even the embarrassment of a cracking voice. He is now a full-fledged teen-aged juvenile who is finding various kinds of parts opening up for him. He still hopes to

do a remake of "Treasure Island," incidentally.

His whole life is wrapped up in the business that is his life. That is reflected in his intense interest in his top hobby—his own studio he has dreamed up on paper.

"My film company is called Imperial Eagle," Roddy told me. "At times it seems almost real to me. You see, I've drawn a complete sketch of the entire studio from parking lots to the stars' dressing rooms and swimming pools. I cast the pictures, choose the directors, and I even have theaters throughout the country where I open my pictures. Every big star works for Imperial Eagle, besides some of the big stars I've dreamed up on my own. I think I've learned a lot by this hobby, even though it is just make-believe. Casting has taught me personality and story values. And since I draw my own poster art, I've learned about exploitation."

"I've been interested in art for some time. I've done pencil sketches and oil paintings. I've never had any lessons, but I love to dabble in art." (His work is very good, too, I might add.)

Roddy is going to take singing lessons soon so, as he says, "I can play in a Betty Grable musical." He's also going to take up tap dancing. All of this will broaden his already broad field and may serve to give him a chance to show his comic talents. Those who saw his Woolley imitation in "Molly and Me" realize that the studio is missing a bet by not letting him turn comedian. It's his natural forte.

Roddy's other new interest is boxing. His father has always wanted him to learn to box, so he can take care of himself at any time. In fact, much of Roddy's life these days is guided by the letters he receives from Tom McDowall. Tom may be away, but his influence is felt in every corner of the house.

Roddy would much rather have a pair of boxing gloves than the finest wardrobe obtainable. He doesn't care much about clothes. He's neat and tidy, but he has no desire to be a juvenile Beau Brummel. He prefers an open-neck sport shirt to a suit and tie any day. His typical boyish instincts, however, don't stop him from helping in the house and working with Virginia, who is quite the glamor girl these days, on such household details as setting the table, occasionally cooking his own breakfast, and cleaning house. His special homey talent, though, is reserved for convincing the lady who comes in to cook for them at times that she should come on a night when she prefers to stay at home. Talk about honeyed words! He has the secret of how to keep a cook happy.

The house of McDowall is a happy house. It's a place where laughter rings out from every room, where simplicity is the keynote. It's no Hollywood estate. It's no mansion. It is instead a home where there are joy, respect, and a genuine love of life. Where that happiness is given to others in need of it. Its only empty space is the chair that is waiting for the return of Tom McDowall from the sea. When he comes home, the house of McDowall will have attained its final completeness.



# "Frankly, this was written for lazy people —who want to get slim —who don't like to exercise —who do like to eat!"



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3 Delicious Meals a Day—No Exercise or Drugs!**

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Some foods are high in *fat*-producing calories. Others are high in *energy*-producing calories. Science has discovered that if you eat the first kind of foods, your body produces **LESS ENERGY** and **MORE FAT**. But if you eat the second kind, your body produces **MORE ENERGY** and **LESS FAT**!

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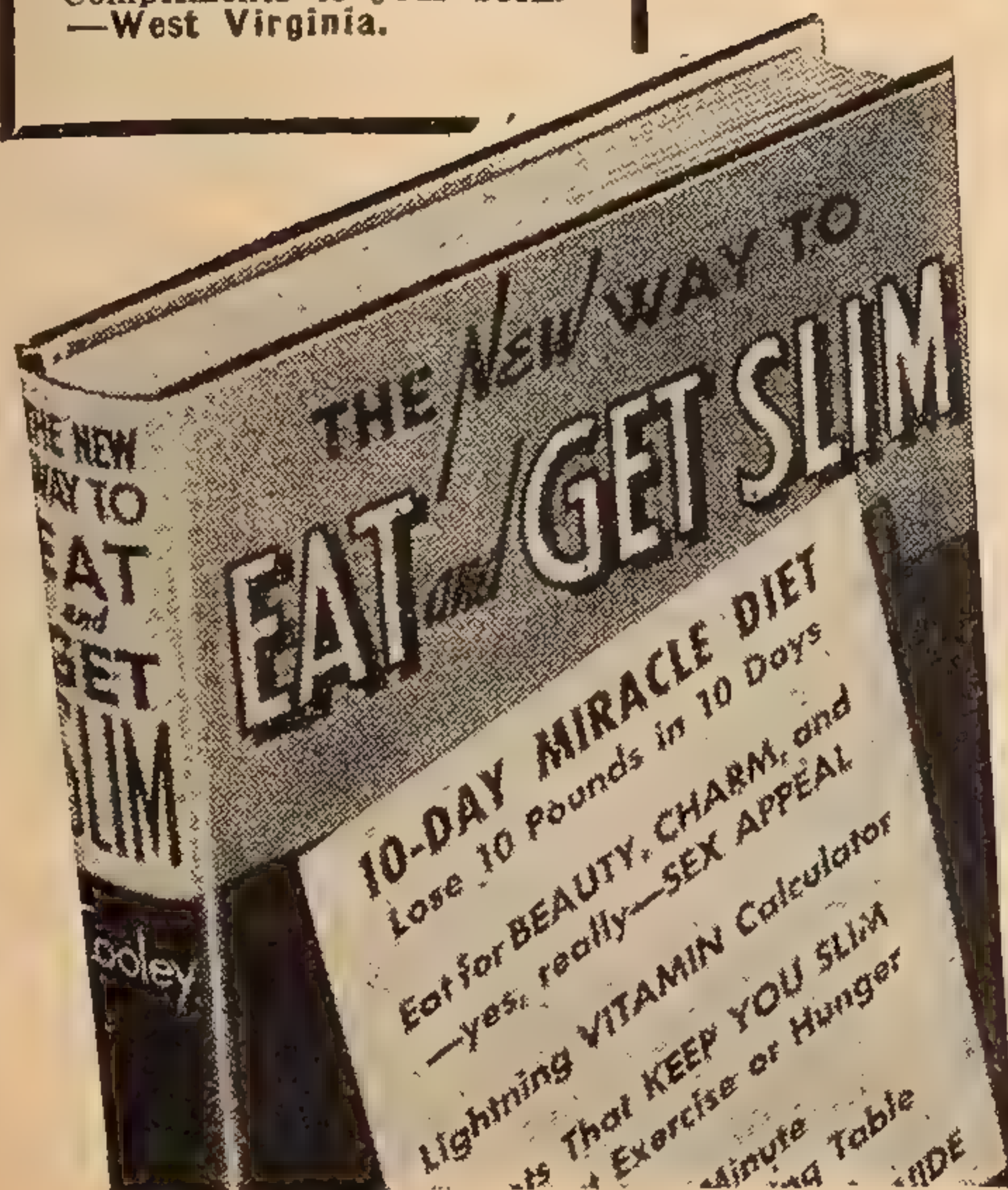
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## The Murphy Boys

Continued from page 31

house, retrieving it, and repeating the process.

"Look, Durocher," asked Murphy, Sr., a reasonable man, "is it necessary to start spring practice at dawn?"

"Come on out and pitch me a few," suggested his son. "Besides, I want to talk to you."

Well, he was awake anyhow, so George dressed, and lagged into the blinding light of 7 a.m.

"I've decided to go back to dancing school and do that waltz with the little Thomas girl," announced Denny. "But only because it's sort of a bond tour for me."

"S' great idea. Now see if you can kill this fast curve right over the corner of the plate."

Intense as is Master D. Murphy's current approval of baseball, he allows at least three minor pursuits a modicum of attention now and then, to wit: aviation, literature, and feminine charm.

His notice of things aerial has resulted in two very interesting activities. One afternoon when he was at home, George noticed his young son climbing the largest tree in the back yard. Again and again he shinnied up to the first branch, then hoisted himself up to an altitude comfortable without oxygen. But each time something went wrong; he had to climb down again, retrieve some object from the ground and repeat the ascent.

It became too much for George's curiosity. He eased into the back yard to be briefed on the operation. Denny explained: he had seen pictures of jeeps being landed from cargo planes and it had occurred to him that a parachute delivery system for such equipment might be feasible. He had acquired, by a means not disclosed, several of his father's initialed pocket handkerchiefs, a ball of twine, and his own legitimate junior jeep. He was trying to affix a handkerchief parachute to the jeep and test his landing technique, but every time he reached a satisfactory tree level, he dropped the jeep.

Several days later, when he was entertaining neighborhood children in the back yard, Air Corpsman M. decided that it might be far simpler for him to perfect tactics by dropping an animate object, namely himself. He secured a sheet from the linen closet, fastened the four corners strategically about his person and leaped off the top of the garage. His mother, her face somewhat pale, arrived in time to terminate training at the spontaneous Fort Benning.

Incidentally, as soon as Denny started to school, he issued an ultimatum on the subject: Clothing. He was to wear no more elegant white shirts—regulation was plain, on the raunchy side. No more corduroy trousers, especially no more short pants; blue dungarees AND blue dungarees, ending at the waistline where they were to be secured by a belt.

Since Denny's structure has been patterned after the architectural specifications for a knitting needle, a belt around his waistline acts like a wedding ring

around a pencil, which is to say, with grave fluctuations. Four flat minutes after he is dressed, his shirttail is batting the breeze, and his shoes are wading in descended fabric.

George, noting the dejected appearance of the legs of his son's trousers, said, "Say, how about letting me trim off that fringe and asking your mother to run a new hem around the cuffs?"

"No, thanks," said Denny, urbanely strolling away with his heels protected by tattered strips of denim, "these are very comfortable as they are."

Denny's interest in literature has been carefully fostered by George, who is one of the most genuinely, and humbly, erudite men in town. In the evening, sister Missy (now 2) and Denny convene on their father's lap, Nick the cat trying to climb into one pocket and Scooter into the other, and George reads aloud. They have finished several of the Alice & Jerry Books, and are currently working on an exciting parable titled "Runaway Toys."

Missy is the very beat of Denny's heart. Several months ago, his devotion to his kid sister gave the household a nasty turn. The nurse put Missy to sleep, checking the little lady occasionally while she went about other duties. At the proper time for awakening and afternoon food, the nurse went into the nursery, smiling, and leaned over the crib. The smile froze into a grimace of fear as she ran to report to Mrs. Murphy.

As the two women rushed to the telephone to call the police, they heard Missy's high sweet shout of sheer delight coming from Denny's room. A frantically opened door revealed brother and sister sitting on the floor, rolling a ball back and forth between them. "Well, she was awake when I went in to look at her," explained Denny, "and I never get to have her all to myself, so I picked her up and brought her in here."

George, when consulted, ruled that Denny was not to be punished for this sisternapping, but, man to man, he explained to Denny the nervousness of womenfolk about infants. "Just let them know when you're going to take Missy out on a date," he instructed.

Once in a while Denny has startled his family even more by his dates. He came strolling in one afternoon, proudly carrying a duck head. Apparently some nimrodish-neighbor had bagged the game, dressed it, and left several heads in the alley, because this particular specimen was very dead in its own right, but was sheltering other, somewhat repulsive forms of animal life.

"Ugh—take that out of here!" squealed Mrs. Murphy. "Where on earth did you get that?"

"Caught it," said Denny, looking crestfallen at the lack of parental appreciation for his prowess.

"Where's the rest of it?" demanded his father.

"That's the part that got away," admitted Denny.

Several weeks later George took his



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son over to Lakeside Golf Course to shoot 18 holes with a trio of friends. Between wheeling his own clubs (there are no caddies), playing his game, and keeping an eye on his agile son, George was a busy man. Looking up from a long, successful putt, he noticed that Junior was not immediately visible. "Hi, Denny! Where are you?"

"Here," said a voice from a distant bush.

"Well, come on over here so you won't get hit by a stray ball. What are you doing in the shrubbery anyhow?"

"Catching another duck," yelled Denny.

"Oh not again!" begged the discomfited father.

"Yeah—but this time I got the whole duck!" He did, too, although it was just as dead as his previous trophy.

"What do you want of an old dead duck?" asked George, eager to fathom this juvenile enthusiasm.

The ardent little-boy eyes looked up at their hero. "Well, Dad, you've got a stuffed pheasant that you shot in Oregon, so I'd like to have a stuffed bird, too—like you."

Denny's subsequent contacts with local fauna have not been quite so sentimental, but fraught with interest, nevertheless. While the Murphy family were in Palm Springs this year, George happened to glance out of the window in time to see Denny and his boy friend heaving self-sized rocks at some object in the road. Then Denny grabbed a garden hoe, obviously snatched from the gardener's stock on the spur of the

moment, and began to slash the earth.

George has long since come to the conclusion that it is wise to investigate any untoward Denny activity, so he hastened outside, calling, "What goes on?"

"Snake," shouted Denny over his shoulder.

George reached the scene on the double, but reinforcements were unnecessary. Denny and his buddy had first pinned the snake down with a few adroitly placed rocks, then Denny had chopped up the enemy at leisure.

One afternoon several days later, Denny's boy friend began to utter prolonged wails of anguish which brought out Murphy, Sr., armed with a cudgel

on the theory that Eden had slipped another serpent. He found Denny, arms akimbo, facing his howling playmate and wearing an expression of extensive criticism.

In answer to the question about what had happened, Dennis explained, "Well, I told him that Indians were going to come down here and scalp him. Then I told him about all the wild beasts back in the hills and how they come down at night to eat little boys and girls—"

"That will do," ordered George. He comforted the youngster who had fallen victim to Junior Murphy's 24-carat imagination, assured him that the local Indians were interested only in advantageous oil leases, and that nothing larger than a mink-wearing tourist had been seen in the neighborhood for years. Then he marched Mr. Denny (Fiction) Murphy home.

"What was the big idea of telling that kid such things?" he demanded.

"Well, he started it."

"Yeah—I'll bet. How did he start it?"

Denny's small nose wrinkled with scorn. "He told me that there was a herd of buffalo back in the canyon and that they were going to come down here and trample me to death with their sharp hooves. He said it had happened lots of times."

"Well, then, why didn't you cry?"

"Gosh, Dad, nobody could get me to believe stuff like that—not after the stories you've read to me," confided a young man who thinks very highly of that able parent, Mr. George Murphy.



Bill Lundigan of the Marines and Rena Morgan, daughter of the late Helen Morgan, say "I do."



## The Truth About Myself

Continued from page 29

### Too Strong!



Forcing a child to take a harsh, bad-tasting laxative is such needless, old-fashioned punishment! A medicine that's *too strong* will often leave a youngster feeling worse than before!

### Too Mild!



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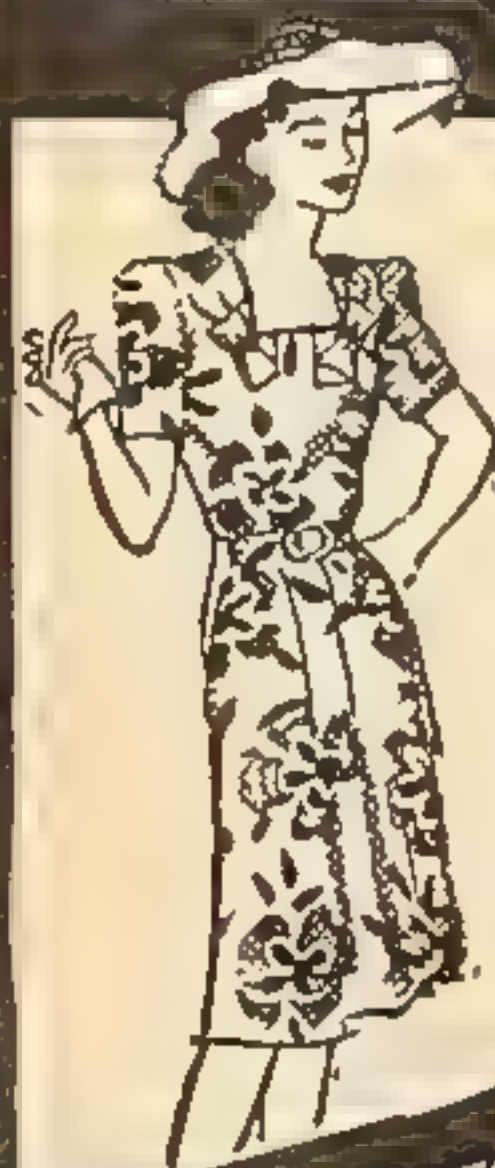
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though I have never seen my father since his death, an aunt of mine said he did visit her and he told her that a friend of hers who was worrying about her son, reported missing in action, had no need to worry. He was captured, and in a German prison camp. Later on, this woman received an official report to this effect. My aunt's was a strange experience, and I don't see how you can wholly discount an experience like that. So on the set, when the writer and the merchant marine began to discuss psychic experiences, I told them of this one, which my aunt had had.

The story of my habitual conversations with an empty chair was the product of someone's imagination. I doubt that the person who first started that story was trying to be funny, but I laughed. However, the story was in bad taste and I want to deny it because it just isn't true.

Which brings up another false story about me—that I am constantly having nervous breakdowns. I was once quoted as saying that I have nervous breakdowns as regularly as other people have colds. Actually, I have never had one.

According to publicity stories, I enjoy more ill health than the entire population of the United States and all of Europe put together. Every other minute I am supposed to be collapsing with something or other. Actually, I am not a fragile orchid. I am as strong as a steam shovel. But every minor illness of mine is built into a big production. When I had a wisdom tooth pulled, it sounded as if I had lower plate wobble. I know this is partly my fault. If I have a cold I call up my friends and say, "I'm ill, dear," as dramatically as though I were dying.

It's also true that I had three accidents within three weeks—I broke my finger, my foot, and cracked my skull. No wonder people thought I was a break-away character. Such accidents could happen at intervals to anyone, but it was just my luck that all of them had to happen to me within three weeks. I had to do a difficult fall in a picture and cracked my skull. One night getting out of my car, I fell into a hole the gardener had dug, twisted my ankle and cracked my fingers.

Monty Wooley called me up and said, "I can't go away on a vacation and live in peace. If I go, I shall worry about you all the time. You're always breaking something." I hope he's wrong, hope I've already had my full quota with that cycle of three.

Another tale about myself that I don't fancy is that I "carry all my rôles home" with me. According to that story, when I play a madwoman on the screen, I go home and act goony. That is not true. I do *not* "carry my rôles home" with me. I do not "live" them away from the studio. I hope I am an actress, not a self-hypnotized dame. To live your rôles off the screen would be a quite unnecessary waste of valuable energy and certainly boring to anyone unfortunate

enough to come in contact with you during the time you were on a picture.

When I come home from the studio, I forget all about parts and scripts. I study my script on the set when possible—that's how much I hate to rehearse and study and play my rôles at home. I should be very much embarrassed if someone visiting me caught me rehearsing my lines. I am not an exhibitionist. When I have a radio script to study, I lock myself in the bathroom to learn my lines, because I would feel a fool if a friend walked into my home and caught me acting all over the place.

I do not like to act off the screen. I hate Indications—The Game, as it is called; and if it is played at someone's house when I am a guest, I sneak out. After acting all day at the studio, I will not play The Game. It is tough enough to act in front of the camera; it isn't my idea of recreation.

My ideas of recreation have nothing to do with exhibitionism. My favorite sports are fishing and bicycle riding. I hate strenuous sports like a hearty game of tennis. I am as hard as a rock and when people ask me how I keep so thin, I say, "Lack of exercise." And that, I think, is the truth. Girls who dance and swim strenuously, must never stop. For if they do, they accumulate fat. They must forever keep on with their strenuous careers in athletics. Not for me, thank you!

As a matter of fact, I like ballroom dancing at my home or at a friend's home, where there is plenty of room. When there are only three or four other couples on a floor, I enjoy dancing. I like the rhumba. I can jitterbug like a fiend. I think it the greatest form of dancing ever invented. But on a crowded dance floor, I think any attempt to dance is ridiculous—I swear it's a form of masochism! I simply can't enjoy having someone accidentally shove my hat off or poke his elbow into my eye. I get miserable. My feet ache.

I hate night clubs. After an hour and a half in one of them I have to get out. I can't stand confusion or too much smoke. I get tense. Nervous. I like going to people's houses or having them come to mine, but visiting a night club calls for you to put on an act. It is too exhausting.

Another thing I hate is wearing high heels. In fact, I hate wearing shoes. If I must wear them, I like a shoe with a slight heel. When I have shoes on, I am always tempted to slip them under the nearest table. That is, I used to be so tempted. Until I had a very embarrassing experience. I went to a dinner party at a night club. As soon as I was settled, off came my shoes. I put them neatly beside my chair, under the table. Then I was asked to dance. I began frantically feeling around for my shoes, but couldn't find one of them, so I said I wasn't feeling well and had a terrible headache. Then I quietly asked the waiter if he found my shoe to give me the high sign or shove it under the table.



He finally located it. That taught me not to kick off my shoes indiscriminately. Now I just slip my feet out of them but keep my toes in the heels.

I used to be a very tense, nervous person. Since my divorce from my husband, Louis Hayward, both of us are considerably calmer. It is true that things were never quiet from the day Louis and I married. We were like two pieces of mortar steel coming head on.

Now that we are divorced, we get along wonderfully and are truly great friends. Love is a combination of emotion and friendship. The friendship and great understanding which we had, we have retained. Ours was never a bitter marriage; it is not a bitter break-up. I believe that no marriage should break up in bitterness. To become bitter is a very dreary and uncivilized way for two people to act.

I shall not plunge into another marriage. I got my divorce in Los Angeles, which means I shall have to wait until a year before I can marry again. I have no marriage plans.

I feel as if I were starting a new life now in this house in Beverly Hills, which was once owned by Chester Morris and which I now own. Formerly I lived in Brentwood but my home there was tiny, shut away from the rest of the world. It is roomier here, and I feel much more relaxed.

I am starting to live on a new schedule. For a long time I was troubled with insomnia. I need a lot of sleep but don't usually get it. I used to average five to six hours a night, when I was



Ann Miller and Lt. A. C. Lyles have a gay get-together at a Hollywood nightspot.

lucky. I would sit up most of the night and not fall asleep till three in the morning. Then I would sleep fitfully. Because I'd sleep so badly at night, I often kept right on sleeping till eleven in the morning, unless I had a studio call.

Now I have decided to go to bed early each night, and to get up at nine every morning, regardless of how many hours sleep I have had. I have breakfast in the garden (I've never liked breakfast in bed), then I dictate the story on which I am working with Charlie Beehan. It's a novel based on a saga of stage life, running through several generations, about

a stage family such as the Lupinos in England actually were.

By the time I am thirty, I hope to devote myself to writing and producing. I believe that life begins at 30, and at that age I want really to enjoy life.

Of course, I like acting very much, but many times I've been on the verge, of running out. I haven't the temperament to be too submissive, but on the other hand, I hate to fight.

I am essentially a peaceful person. I hate to fight to get things—and yet I know that sometimes I have to fight. I'd like to be able to lean back and do whatever people want me to do—yet I know that it would be disastrous. So I have to keep fighting!

According to gossip, I have been involved in more feuds than any other Hollywood actress. Actually, I have had only one real feud.

There are three kinds of Hollywood feuds—the real kind, the publicity type which is used to promote a picture, and the kind which isn't a feud at all but is just a slight misunderstanding which is blown up out of all proportion.

I once had a real feud with Humphrey Bogart, when we were working on "High Sierra." I have a way of kidding with a straight face; so has Bogey. Neither of us recognized the trait in the other. Each of us thought the other was being nasty, and we were both offended. For a long time we would pass each other with our noses up in the air. For two years we didn't speak. Then one day I was working on a picture with Paul Henreid and we went over to the set where Bogey

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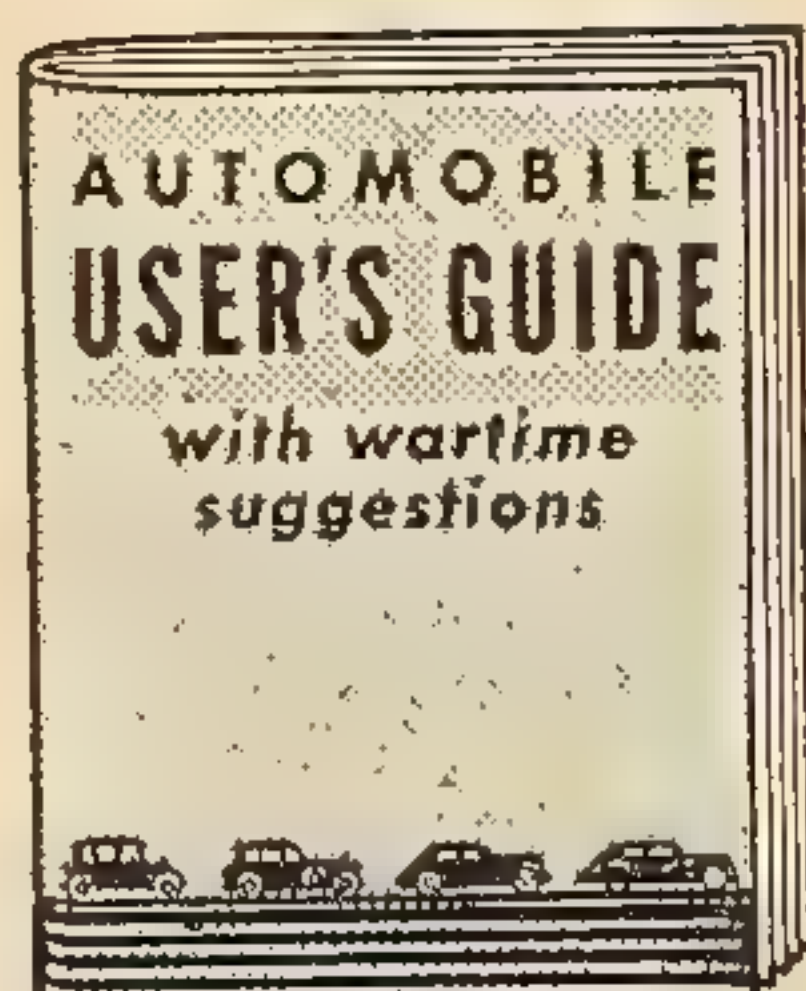
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was working to wish his director, Curtis Bernhardt, good luck on his new picture. Bogey had to look right at me and I at him. We both began to laugh—and that broke the ice. Now we are very good friends.

According to the rumors, I had a terrific feud with Olivia DeHavilland. When we were assigned to play together in "Devotion," the word went around, "Ida and Olivia will never get along. Their feud will make the Bette Davis-Miriam Hopkins feud look like a tea party."

Everyone was expecting fireworks, and everyone was fooled. We got along like two turtle doves. I respect Olivia as a person and as an actress and thoroughly enjoyed working with her. When the picture was almost over, just for fun, we put on a big act and faked a feud that didn't exist. After the picture had been completed, unfortunately we did have a slight misunderstanding, but that was quickly straightened out and we're good friends now.

Once it was rumored that Bette Davis and I had a terrific feud. I was making "They Drive By Night." My rôle was identical with the part Bette Davis played in "Border Town," and Bette was supposed to be in a tearing rage because I was playing her "type of rôle." Of course, she wasn't. I have been playing such rôles since I was thirteen in England, so why should Bette resent it? Answer—she didn't. I can't say that Bette Davis and I are good friends—we're just acquaintances. I sincerely wish I knew her better. I'm sure I wouldn't feud with her. I hate to feud. And I can't imagine she'd feud with me.

Being belligerent is not one of my faults, although I have many. Among my bad faults is the fact that I forget appointments. It is unforgivable of me. I remember lines in a script, the things people say, people's faces and their names, but not appointments. I write them down in books; and forget where I put the book.

The fact that I have no telephone in my home right now is compelling me to remember appointments. Every time I want to make or change an appointment, I have to make a trip to the Beverly

Hills Hotel to telephone. Since I have to go to all that trouble to make an appointment, I find I am beginning to remember them. Under ordinary circumstances, I have to be reminded a dozen times. I have even forgotten on several occasions to go to a dinner at which I was supposed to be the guest of honor.

I sometimes forget to deliver gifts I have bought. Before the war you could generally count on the delivery services. Now I often buy a gift for Christmas, wrap it up carefully, and decide that I am going to deliver it in person. Christmas rolls by, and New Year's, and it is never delivered. Comes the middle of July, and I may suddenly remember that one of my friends has a birthday. The Christmas gift I had intended for someone else—by this time I've forgotten whom—may suddenly become a birthday present.

I am also very tardy about fittings. Sometimes I will order and pay for a dress, but though I am supposed to go for a fitting a week later, I won't go for two years. The fitter may call up and remind me and I say of course I'll come but I don't. A year ago I ordered two divine prints; two years ago one lovely print. I haven't had one of those three prints fitted yet, but they can be whipped into terrific dresses for next summer, if I get around to having them fitted!

Of course, I've paid for those dresses in advance. I send my bills to my business manager, but he isn't firm enough with me. He is a weak-minded man and lets me go haywire. I am not actually extravagant. I do not go in for fur coats and expensive jewelry. My pet extravagance is gadgets for the house—a stein, a candlestick or a picture—something which I have not considered too carefully and which doesn't really give me the pleasure it should.

One of my worst faults is that I am mentally untidy. I am always getting sidetracked. I make up my mind to post an important letter—on the way downstairs I see a picture which isn't hung just right and start hanging it differently. Then on my way to mail the letter, I pass a store and see something in the window that I like and stop to buy



"Teamwork wins wars," says General Dwight D. Eisenhower (above) in the fine film produced by the Joint Anglo-American Film Planning Committee. "... teamwork among nations, services and men all the way down the line from the G.I. and the Tommy—to us brass hats."



it. Result—I never do mail the letter.

When I start out to buy something, I am distracted by seeing something else in another department of the store. I buy the new distraction—by that time the counter where they sell what I originally wanted to buy may be so crowded, I decide not to get it after all. If I had only stuck to my original purpose and bought it earlier, when the section wasn't crowded!

I also have a few eccentricities. I always sleep with a light on in my dressing room. I hate pitch blackness. As a kid I always felt suffocated in the dark, and this is a sort of hangover from childhood.

I have a phobia about emptying ash trays every three minutes.

I love to putter around the house, rearranging furniture, putting up drapes. As a matter of fact, I've just been painting all the garden furniture a bright yellow. See that yellow on my hands, my slacks and in my hair? I started painting the garden furniture with the firm idea of saving money. But by the time I've ruined a pair of slacks and paid the price of a shampoo to get the yellow paint out of my hair, I don't know whether I shall really be saving any money or not. So maybe I'm painting the garden furniture for fun.

Among the chores at home which I hate, washing dishes comes first.

I cook very badly—or rather very inconsistently. Sometimes I am a brilliant cook, and there is almost a touch of genius in my cooking. I concoct a wonderful dish, but couldn't repeat the next night for any amount of money. Combined with those occasional flashes of genius in cooking, come the ordinary periods when I am a moron about it. I cannot follow recipes. Fortunately, I have a couple to cook and take care of the house.

I usually read in bed, when I retire for the night. An exciting story will keep me awake. So I read something a little dry which puts me to sleep eventually. I can't read comics in bed. They would never put me to sleep. I like them too well—especially *The Little King* and *Flash Gordon*.

I am not particularly clothes conscious, though I have discovered that if I buy four good outfits that are fairly expensive, I'm better off than if I buy a dozen "bargains." The bargains always tear at the seams and bag in the oddest places.

In the last few months I have been concentrating on pretty dinner gowns, particularly since Edith Gwynn of the "Hollywood Reporter" started calling me *The Shape*. I was so flattered! Milo Anderson had whipped up two dinner gowns for me. Edith said those gowns brought out my best points.

Now when I go to a dinner party at which Edith Gwynn is present, she looks me over. If she approves of what I am wearing, she says, "Yes, you'll do. Remember, you must wear nothing demure or quiet."

All my life I've liked inconspicuous clothes. But being called "*The Shape*" has gone to my head. From now on, I'll probably be about as demure and inconspicuous as a 4-alarm fire.



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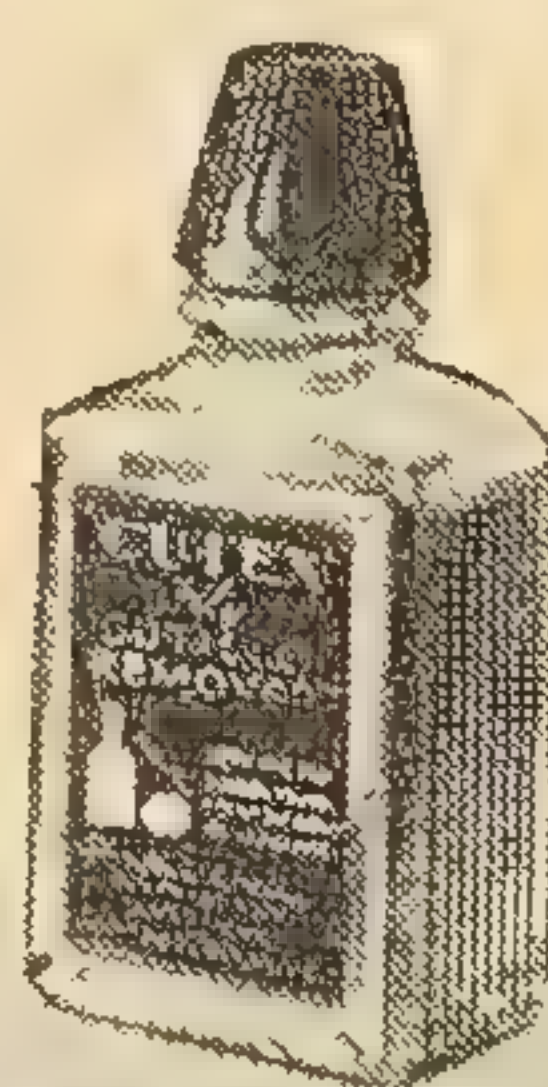
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## Gallant Lady

Continued from page 25

was brought up in a town of 700 people." She pointed out that it didn't really matter who played the part of *Aimee*—it was just a small rôle. "Just give me a chance," she pleaded. *Melanie* begged for a secondary rôle in a Jimmy Cagney picture. This was the "difficult" Miss DeHavilland. Olivia played the rôle, and she was good in it.

Then illness in the form of an appendicitis operation broke into her schedule. After she recovered, she was loaned out to Paramount for "Hold Back the Dawn." She was very ill during that picture, but she knew she had to play in it if it killed her, because the part of the school teacher was a good one, and Olivia had learned that good rôles were few and far between.

The picture finished, she vacationed at Cape Cod for four weeks. The studio didn't have anything for her to do, and this was a blessing, for she wasn't well. At Cape Cod, she stayed by herself in her hotel room. She was deathly tired, and she didn't see anyone. She had made a total of five pictures and had gone through a major operation, all in twelve months. She discovered she was very ill. Her heart was willing, but her body hadn't been able to take it. Her hands trembled, as if with palsy, when she got up in the morning. Her lips trembled when she spoke, and she had deep circles under her eyes.

The studio asked her to do another picture right away. Her doctor said she must have a longer rest—the four weeks hadn't been enough. Olivia asked for four weeks layoff, and got four weeks suspension instead. Around Hollywood again the rumor swept: "DeHavilland's suspended again. Such temperament!" Meanwhile, Olivia was having a nervous breakdown. She was offered "George Washington Slept Here," with Jack Benny. She turned it down. She was suspended again.

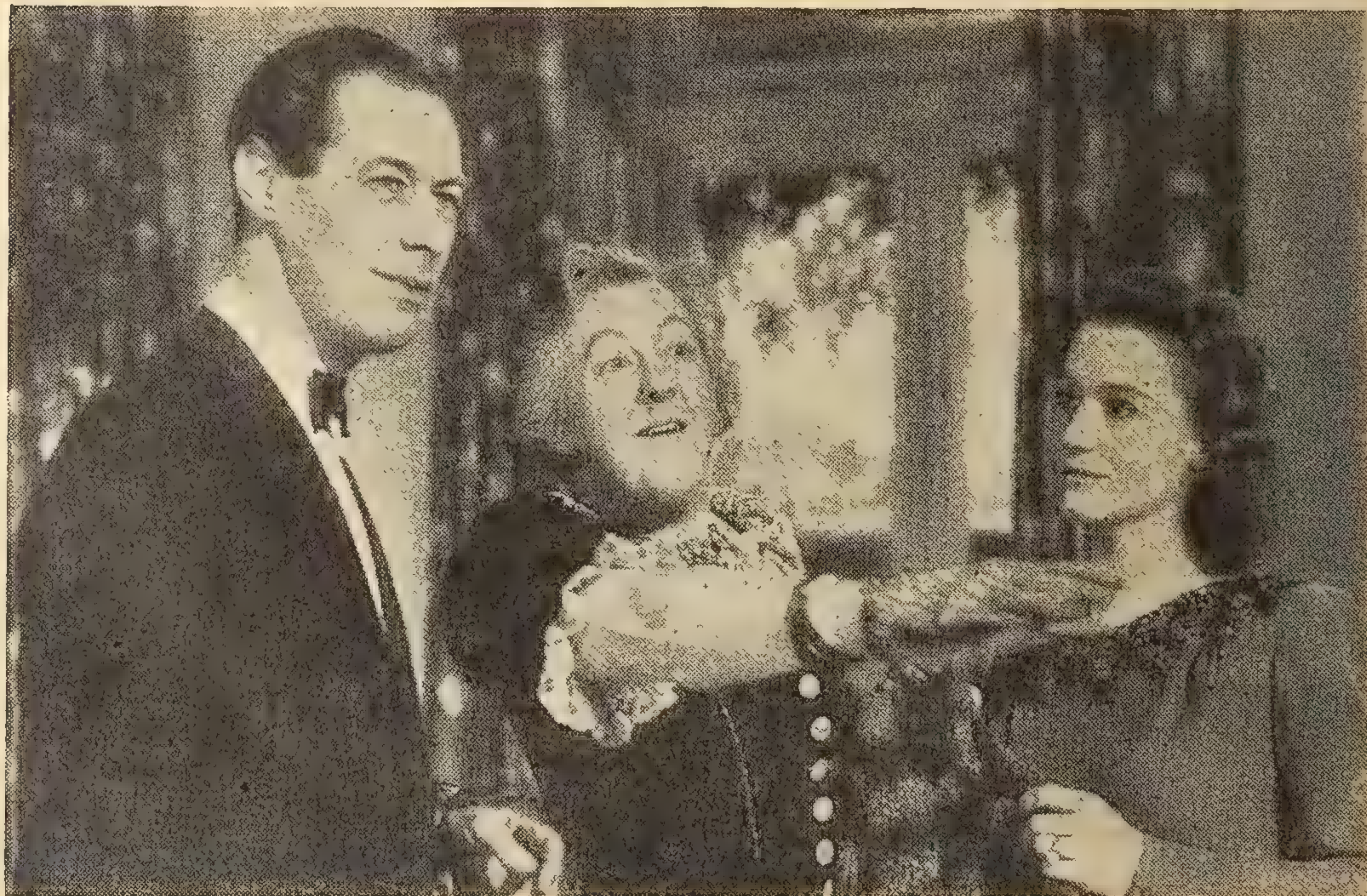
Finally she got a good rôle in "Prin-

cess O'Rourke." Norman Krasna had written the script and was to direct the picture. He insisted she play the title rôle. She played in "Devotion," had one day's shooting in "Thank Your Lucky Stars" and enjoyed it.

Then again DeHavilland was on suspension. It got to be almost a joke around Hollywood. When WASN'T she on suspension? quipped the gagsters.

She was then supposed to do a picture for David O. Selznick, who sold her to RKO for "Government Girl." She had now finished her seven year contract, and—according to interpretation of the law up to this time—now had to work out her suspension time. She made another picture after the contract was completed to make up for the suspension. Then, for refusal to do another rôle, she was suspended again. She realized this could go on and on. One day her agent, Bert Allenberg, called her: "Olivia," he said, "do you have any guts? Under state law, your contract is over. Think about it and let me know."

"It was the easiest decision I ever had to make," says Olivia. I told him: "We'll see it through." And we did. The point is that it's easier to take a stand you believe in than *not* to take a stand. You feel that life makes sense if you can do your best work. If you aren't given a chance to, it's a terrible frustration. You'd rather get out of the business. She secured the services of Martin Gang, a brilliant lawyer. "He is a very decent man," says Olivia, frankly. "He was interested in the case from the point-of-view of principle. He felt if he won our case it would set something right that was very wrong. You see, in your contract you promise to do your job to the best of your ability. If you don't have good rôles, you can't do this. Before I did *Melanie*, I tried hard, but the rôles I had didn't give me a chance to give everything I wanted



Margaret Rutherford (center) will have you applauding in this scene with Rex Harrison and Constance Cummings from Noel Coward's "Blithe Spirit."



to give. After *Melanie*, I knew what was wrong. I could do a good job if I had a good part.

"In England, the courts are always rather shocked at the astringency of terms to the players in Hollywood contracts. They are so obviously in favor of the studios. You are guaranteed only 40 out of 52 weeks. Three months of the year they can lay you off without salary. But they give you this layoff at their own convenience. You can be ill, overworked, tired out, but if you take time out for these reasons, you are suspended. You can't just take your lay-off then. The reason for this is because when an actor is suspended instead of laid-off, that suspension time is added on to the end of the contract. That's what I fought in court. Actually, my case resolved to a point of law: California law says no contract can go over seven years; the studios interpreted this as seven years of service. This meant a studio could suspend a player for any reason whatsoever, keep that player off salary, but the time would be tacked on the end of the contract."

Olivia's was the test case. Robert Cummings had taken the first step by suing his studio on the grounds that you couldn't *indefinitely* suspend an actor and prevent him from earning a living. Olivia proved that no studio could make you work longer than seven years. If they wanted to suspend a player without salary, that player was penalized enough by losing a considerable sum of money for the sake of a principle. But at the contract's end—in seven years—she was free to sign elsewhere. Olivia was off the screen for eighteen months as the result of her suit against her studio but at its conclusion, Hollywood realized that a monumental step forward had been the impressive result. It was a decision that affected every single studio and star.

When the case was won in Superior Court, the studio appealed to the Supreme Court. On February 3, 1945, word came to Olivia that the Supreme Court had refused to review the case. This was because the case had been



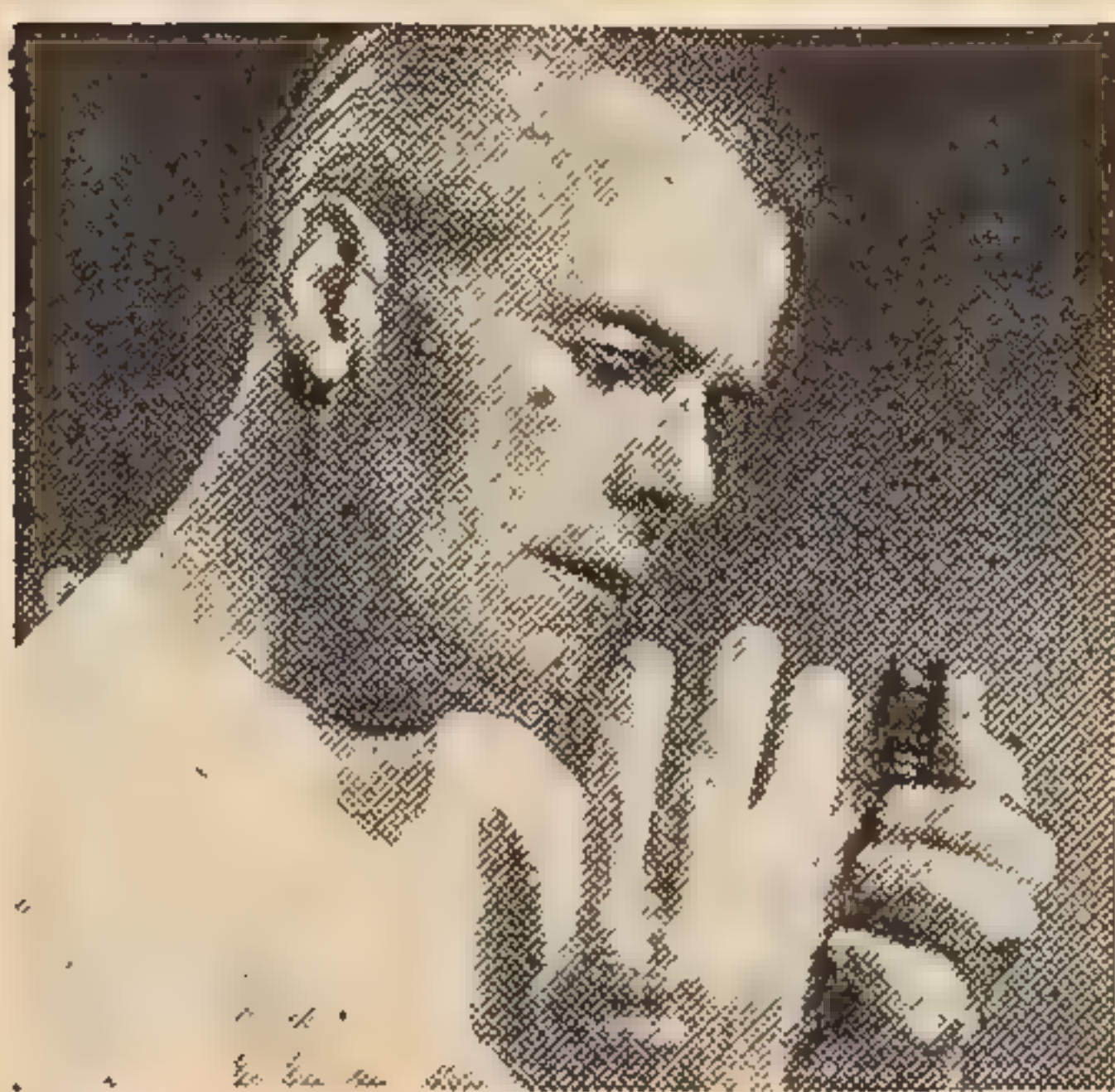
The charming bit of ectoplasm known as the "Blithe Spirit" is played by Kay Hammond.

## "The Touches of Her Hands, and the Delight"—James Whitcomb Riley



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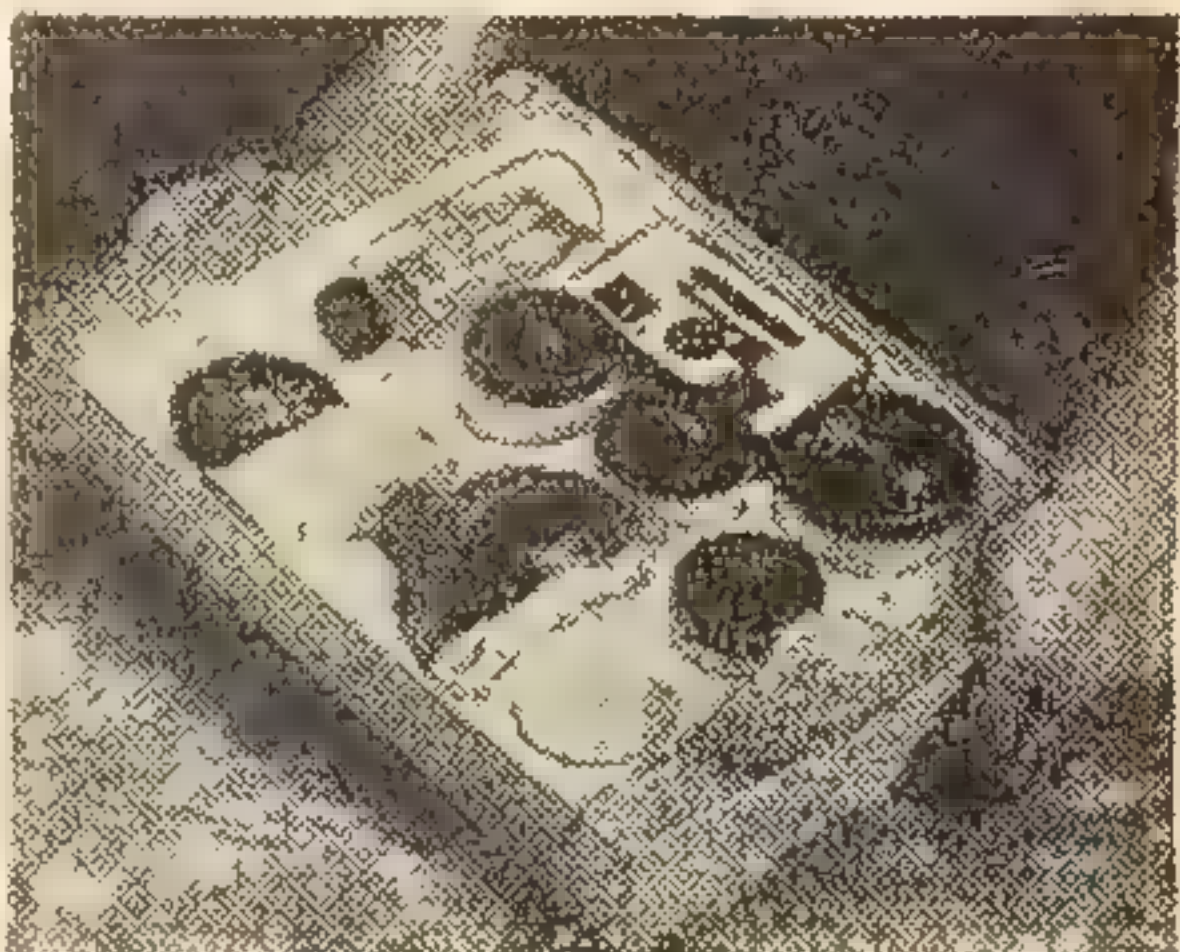
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won twice; it was very clear. There was no discussion and no conflict in the decision. February 3, 1945, was symbolic to every single actor and actress in Hollywood.

During all this time, Olivia wasn't just sitting morbidly around Hollywood with a great sense of her own importance. The other studios were afraid and left her strictly alone. One big studio wanted her, but a four hour discussion at that studio resulted in Olivia NOT doing a picture. They didn't want to risk being sued. "I lived the life of a Pariah for a long time," says Olivia.

But she didn't wait around to hear all the bickering. She went to the Aleutians and then to the Fiji Islands. She was in the Aleutians when word came through she had won her case. She was very excited, although she knew the studio would appeal and therefore one decision didn't mean it was settled forever. She went off to Fiji. There she got pneumonia and had to return home.

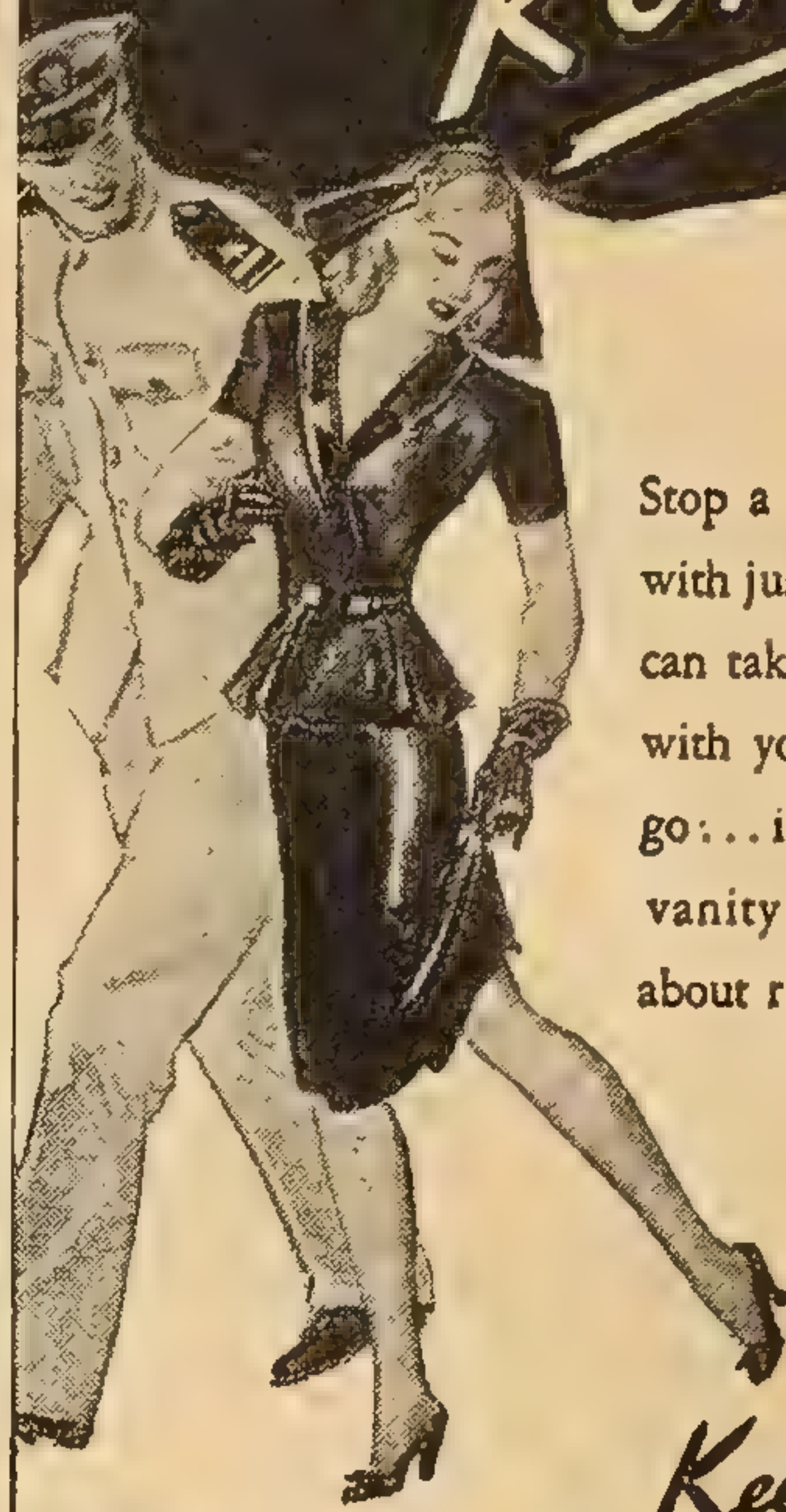
She was still in bed one day when the phone rang. She was very weak, but she got up to answer it. She was told, "You won the case." Olivia hung on to herself, hard. She said, "Just a moment—I have to sit down." Again, over the phone, came the words, "You won, Olivia, it's all over." She was very still for a moment. What it stood for was so important to her. She couldn't talk about it. She didn't tell anyone for ten hours. Now that it was over, she knew how much it had meant to her. "I learned something that day," grins Olivia. "Good news is just as great a shock as bad news. I almost couldn't take it!"

Eighteen months off the screen—and now she's under contract to Paramount and has just finished a rollicking little number called "The Well-Groomed Bride." And, yes, it's a good rôle! She's also working on a very intense and dramatic part in "To Each His Own." She is very happy. Of her long period away from pictures, of the fact that her finances and her career hit rock bottom, she had this to say: "With all the strain, it has still been a very rich period. For the first time in a long while, I had time to myself. I had a wonderful trip to the Aleutians, and I put it above any other experience I've ever had.

"Because, if it hadn't been for that trip, I wouldn't have met those people, those G. I.'s, who are so wonderfully decent. They have so much good, sound horse sense, and they have such beautiful manners, such kindness. Being with them was such a contrast to all the pushing around it is possible to get in Hollywood. Those boys revive your faith in human nature.

"Not that life is a cinch when you visit those camps, for many people don't like Hollywood. If you win their good opinion, you feel you have something of value. I used to go out before them and pray they would like me. And nothing has ever meant so much to me as their applause. And nothing can ever matter too much to me again, at least nothing petty or small—not after seeing what gallantry really is."

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## The First Year's The Funniest

Continued from page 32

the decorator to speed up production on the new upholstery, and Craig flexed his arm muscles before hoisting his bride over the doorsill.

"Close your eyes," Craig said, "and I'll carry you right into the living room. Then you can open them and drink in the beauties of your new home."

Ever the dutiful wife, Alexis jammed her orbs shut only to open them to a room that put Mother Hubbard's cupboard to shame for sheer bareness. Contrary to tradition the bride did not weep. She and Craig sat in the middle of the floor and howled with laughter.

Two weeks and fifteen phone calls to the decorator later, the place began taking on personality, and Alexis and Craig added a grace note via a part-time maid. Now other people get help who sport two heads, or demand to eat *en famille*, or wear Ma's fur jacket. But the Stevens' Hazel brought historical novels to read, tuned in on symphonies, and spoke the king's English like she'd written the glossary herself. The maid was a necessary addition and may remain so indefinitely. Alexis' wifely qualifications, as far as the kitchen is concerned, leave much to be desired.

"I tell her 'go make like a wife,'" Craig says, "and she just sits and looks at me."

"Don't split hairs," Alexis retorts. "I can brew a cup of passable coffee now, whip up magnificent waffles, toss a mean salad, and my bacon is more crisp than burned!" She beams on her husband, who basks happily. "Craig," she says, "can do *anything*. He's sensational!"

Craig nods, "Of course."

"For instance, the piano," Alexis goes on. "I took lessons for years and thumped diligently on my family's nine-foot grand (the piano won't fit into our apartment, and we'd have to knock out a wall to get it up the stairs), and all I can play now is a little corny stuff. But Craig—he just sits down cold, without even one lesson under his belt, and makes like Frankie Carle."

"Just listen to this," says Craig, and puts a new platter on the phonograph-radio that flings its bulk across half the living room. The romantic strains of "Cocktails for Two" pour out of the speaker. It's mellow. Then W-H-A-M! Spike Jones begins jamming it, with no musical holds barred. It's really very funny, in a noisy sort of way. Craig and Alexis break up completely.

"When I was doing 'Since You Went Away,'" Craig says, "Jennifer Jones kept hounding me to play 'Cocktails for Two' on the set piano. She just couldn't get enough of it. I met her at a party last week and she led me right over to the piano to play it again for her. Then Alexis found this recording and we're going to send it over to Jennifer. She'll get a big kick-out of it—until she plays it! . . . Tell about the eggs, honey."

"We craved a midnight snack the other night," recites Alexis, the dutiful

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wife, "and I decided to make deviled egg sandwiches. We only had two eggs in the house, and I couldn't remember the right procedure for hard-boiling them. I know it sounds silly—but I just couldn't figure whether the eggs went into cold water and heated *with* it, or whether I should dump them into boiling water and turn the gas off. So that's what I did. They turned out just lovely—if you wanted them for breakfast. Just a mess of soft-boiled business. But I chopped some onion into them and added mustard and mayonnaise and pickle, and we ate them that way. I like to think they were just—well, unusual."

"Nothing," Craig says, "could have been done to those eggs that you didn't do."

Then there was the tie episode. It was Christmas and Alexis just *had* to be domestic and buy her husband the traditional Christmas cravat. She finally found one—a blue and white checked job, and something inside told her it was just what Craig would adore. She had it wrapped glamorously and toted it home. Then she sneaked a look at Craig's tie-rack to check on her tie-taste, and right in front of her hung the identical four-in-hand, just where Craig had put it the night before. Alexis didn't tell him about *that* joker until some time in March.

Then came the session with the Silex. Craig's a coffee fiend, and likes to brew his own. But Alexis and Fanno (pal Frances Rafferty), non-caffeinists, decided to make a potful one night to surprise Craig. They concocted the potion in the master's own glass pot. Then they trooped into the living room and executed a few *pirouettes* and *entrechats* to "The Swan Lake" while the stuff brewed. There was a sudden rumble, the sound of Craig's hurried footsteps, and a muffled shriek! Alexis tore into the kitchen.

"It looked like Vesuvius in action," she says. "Coffee was erupting over the whole kitchen. Craig turned off the gas and just looked at me philosophically. How did I know you're supposed to turn the fire off under the glass thing? We had a pitcher of milk instead."

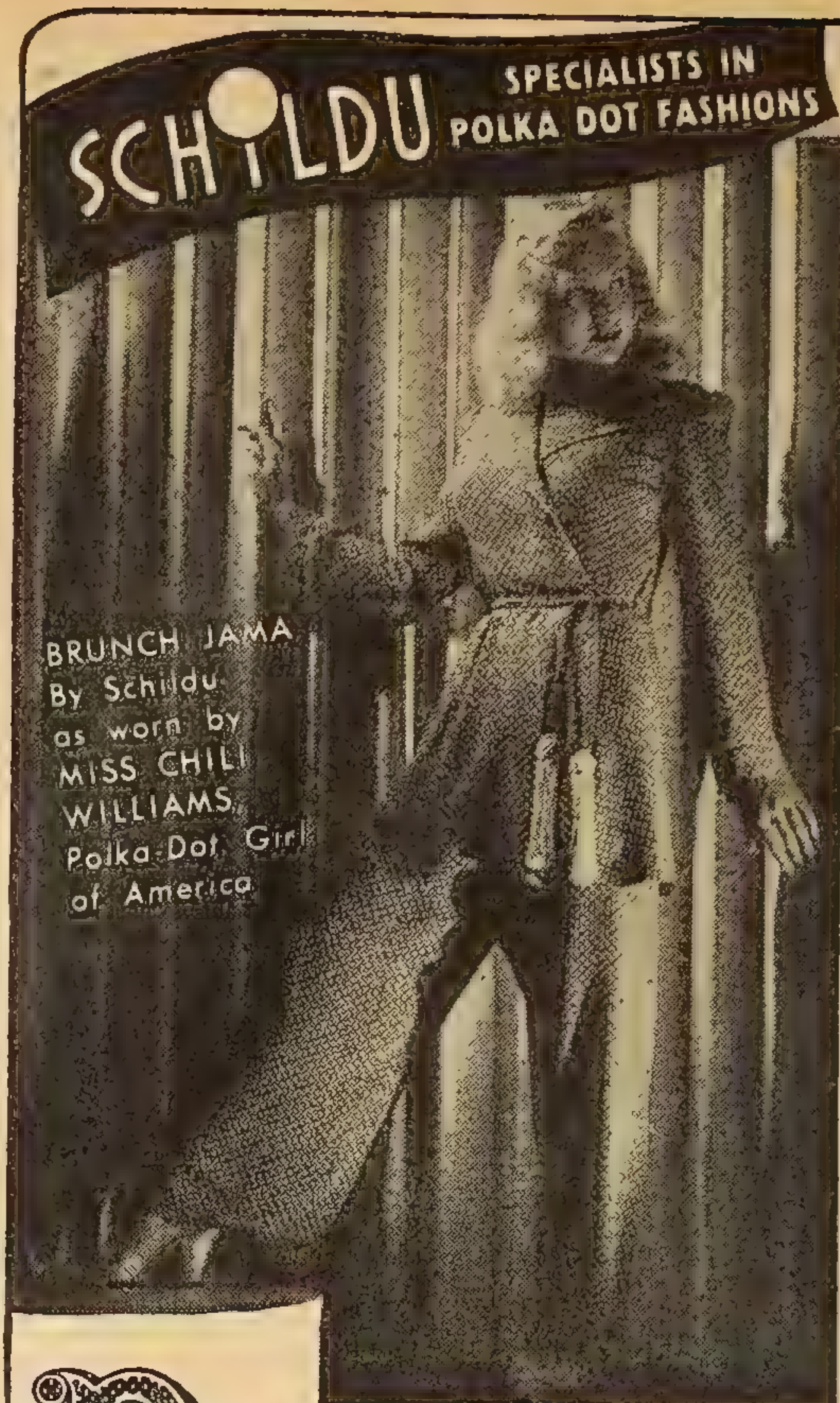
"By every law of nature," Craig mutters, "that glass pot should have blown up in our faces!"

The apartment walls shake slightly. "Don't get excited," Alexis says, "that's just Fanno. She lives a couple of blocks away and we can hear her door slam like that every time she leaves the house. Hi-octane Fanno!"

"Fffffffannno!" says Craig, making it sound like the auto races.

"She's got pure Vitamin B-1 coursing through her veins, instead of plain old blood," says Alexis. "She married Johnny Horton, our best man, and Craig promised to keep an eye on her while Johnny's overseas."

"I'm getting psychopathic," Craig says. "Fanno calls up and says she wants to see a movie. I relay the message to Alexis. Then I have to referee while the two of them fight about what picture and what time and what they'll wear. I'm always the middleman. It's a twenty-four hour yatta-ta yatta-ta."



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A lesser man would collapse under the strain."

Then there's the beagle-eyed routine. Alexis always looks. At everything. Walking, driving, or sitting in a show Alexis rubbernecks like crazy.

"Are you looking, honey?" Craig asks.

"Yup, I'm looking."

She was looking too hard the other night when they went to a movie and climbed the stairs to the balcony. Alexis was gluing her eyes to the screen when she fell flat on her face down the loge steps and Craig groped for her in the dark.

"What happened?" he hissed.

"I was looking, and I missed the step," she said, and they both sat down on the last step and shrieked with laughter. The audience rose as one man and "ssshhhed" them.

When it isn't ballet or movies it's ice hockey. The Stevenses scream their team to victory every Friday night, and they haul out the black crepe when something comes up to make them cancel their standing date. And even at the Ice Palace laughs dog them.

"It started with a creep," Alexis says. "He came in late with a bottle of beer in one hand, a bottle of bourbon in the other, and a dixie cup in his teeth. Of course he parked right next to me. He didn't make any trouble to begin with, just sat there drinking quietly. Then the stuff hit him hard and he began shrieking 'Kill 'em! Kill 'em!' at the wrong team. I gave him a couple of meaning looks until he finally turned to me and said, 'Thass all right, lady, there's one at every hockey game!'"

I've got a couple of complaints to register," Craig interrupts.

Alexis looks noncommittal.

"She sleeps the clock around if I don't drag her out of bed. And she leaves things in the car. Everything I owned was stolen from my car when I first came out here, and I keep reminding her of it, but it doesn't do any good. Usually it's her coat — fur or otherwise. Sometimes it's new purchases. Someday somebody's going to walk off with everything, including the car radio, and I'm going to have a good, long gloat. And she's extravagant," he goes on. "Not violently so. I can always reason her out of it. But she hasn't any sales resistance at all. Dad Smith and I can usually bring her around, but it takes an hour's good rhetoric."

"But we *do* live on a budget," Alexis insists. "And if we have any money left over we go to auctions. We're furnishing our theoretical house that way. We haven't bought the house, or built it, or picked out a lot, but in the meantime we're filling up this apartment and Mother's home. The silver tea set (our wedding present from the Warner Brothers) and the silver candelabra from my agent are there. And the piano. And a lot of lovely antiques that Craig and I picked up.

"Which brings me to the lamp. I spotted it one afternoon, fell in love with it, and priced it. Then I got cold feet. It was going up for auction the next day. I told Craig about it that night and he said if I *really* wanted it

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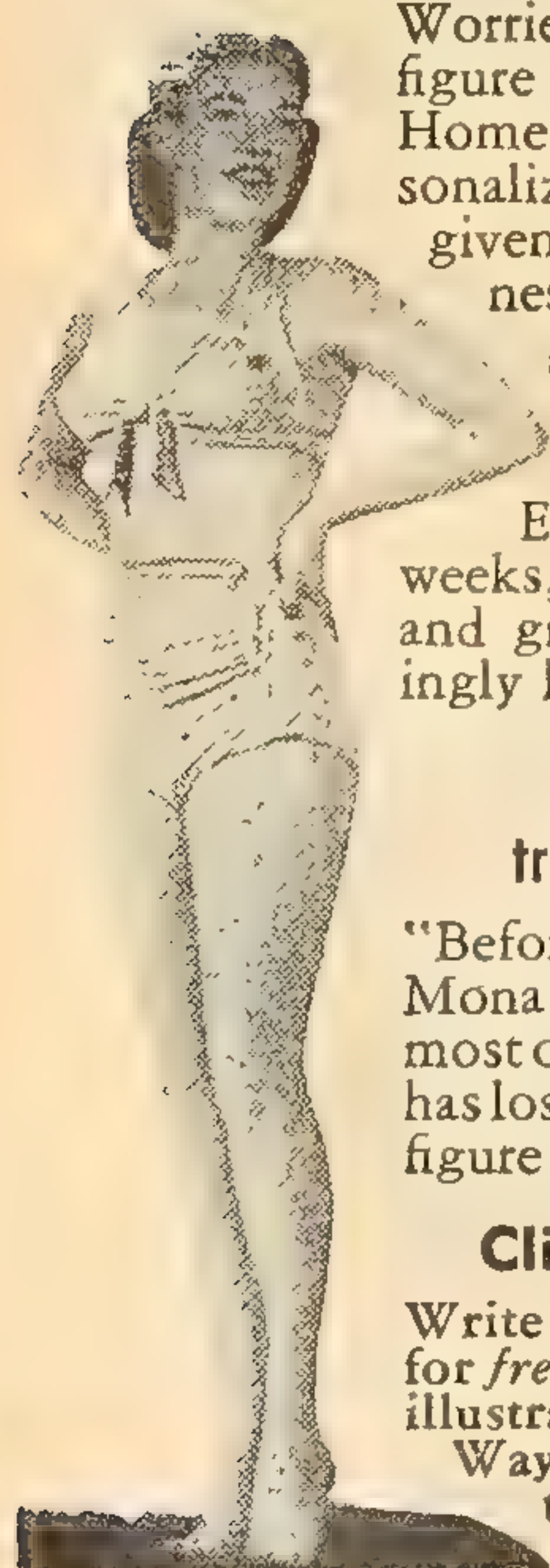


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to pick it up. The price made me stop and think, so I said I thought I'd wait. But it got the best of me. I went to the auction anyway, and bid on the darned thing. Some man kept bidding against me—and the price skyrocketed. But I finally plunged, put the lamp under my arm and brought it home, very pleased with myself. Then Craig showed up. 'Honey,' he said, 'I wanted to surprise you with that lamp—but some fool woman outbid me and got it. She paid three times what it's worth, though.'

And the stories go on and on. Like Dad Smith introducing Craig as "my Father's Day gift." And when you ask Alexis about the first date with her spouse and she begins hauling down her stocking.

"Don't let it throw you," Craig warns, "she's not doing a strip-tease. She's just a bird-brain who can't remember dates and has to refer to her anklet. It has the date engraved on it." (Craig, incidentally, has that information at his fingertips: January 19, 1941!)

Then there was the baby rumor—which was strictly just that. Craig was stopped by the apartment manager (Fred MacMurrar's the owner.) "About the baby..." she began.

"It isn't true!" yelled Craig.

Her face fell. "Oh," she said. "We don't allow children, you know, and I was so counting on getting your apartment back!"

"Who said the first year's the hardest?" Alexis and Craig chortle. "We say it's hilarious—and the laughs are on us!"



Backstage in her dressing room, Jeanette MacDonald puts on final touches for her concert at the Hollywood Bowl.

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## Busy as Bob Hope

Continued from page 21.

integrity; it becomes him exceedingly.

His next picture for Paramount is "Monsieur Beaucaire." But getting Bob to talk seriously about it was hopeless. "Everyone was afraid to touch the rôle," he grinned. "It hasn't been done since Valentino. But I fear nothing. After all, I've worked with Crosby, and other animal acts. Besides, I'm playing it different, with a sheet."

This broke up the cast, and encouraged Hope to come out with: "Do you think Crosby is the John Bunny of his day?" No one laughed, or even snickered. He repeated his question all afternoon. I learned later that Bob goes around testing out gags on people and noting their reaction every waking hour. Perhaps they'll throw the Bunny gag out. When I left, at six o'clock that evening, no one had laughed yet.

The hall was a full-fledged mad house. Nothing mild about it. People wandered in and out constantly. Bob was having an unplanned, purely spontaneous open house. Completely urbane and undisturbed, he was trying on the coat of his overseas uniform. "I don't like it," he complained. "When I wear it, people are always handing me letters. I'm sending to Alcatraz for a pair of striped trousers—just to be different."

He tried to settle down to a nice quiet interview, but he still couldn't be serious. "Sure, I was a year and eight months off the screen," he told me. "It was a matter of salary. The way Paramount had it figured out, I didn't get to see the money. My point was this: I just wanted to look at it as it passed by on the way to Morgenthau. So I pouted and they pouted, but we made up. I must say that Paramount is the nicest studio I've ever been mad at. Nice people. They must be—they kept Crosby for nine years!"

This patter of Bob's is fast, laughter-studded and effortless. You wonder how he keeps it up. He never seems to be tired. He always has time to be on the go, to get things done. He writes articles, and his book, "I Never Left Home," is a best seller. He explains his working day with a grin: "I work twelve hours a day and sleep six. I'm always trying to figure out where the other six hours go."

I found out not only where the other six go but where he's been this past couple of years. You have to see names and dates to believe it. You're always hearing about some star or other going out on a bond tour or the Purple Heart Circuit. You know Hollywood is doing a great job. But perhaps you don't know that Hollywood's hat is off to the guy who is doing the greatest job of all. As a matter of fact, Bob was presented the Poor Richard gold medal of achievement award, just because of this. Only one other entertainer has ever received it: Will Rogers; although such notables as General H. H. Arnold, Alfred P. Sloan, Jr., and Donald Nelson have been awarded it in years past.

The Poor Richard Club said this, at



### OOH! DOMESTIC CRISIS!

Sue was *furious* at Tom for the way he'd been treating her. But *she* was really to blame! She should have known better, for she was no stranger to feminine hygiene. It was just that she had become *neglectful*! Her doc-

tor straightened her out. "It's foolish to risk your marriage happiness by being careless about feminine hygiene—even once!" he said. Then he advised her to use Lysol disinfectant for douching—always.

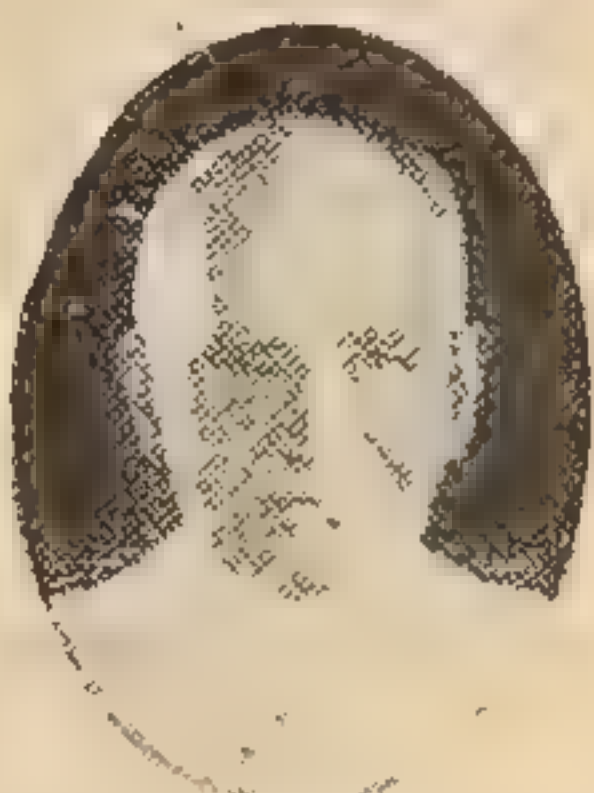


### AH! DOMESTIC BLISS!

Heavenly is the word for Sue and Tom's home life now! Wise Sue immediately took her doctor's advice. Always, she uses Lysol for douching... knows for herself how *thoroughly* this

proved germ-killer cleanses, yet how gently! Lysol is far more dependable than salt, soda, or other homemade solutions. "What's more," says Sue, "it's *easy* to use—*economical*, too!"

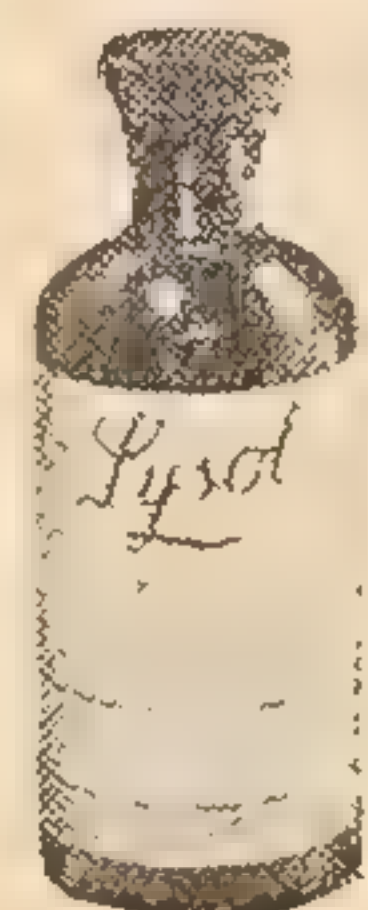
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the presentation in Philadelphia: "We make this Award to you, Bob Hope, in recognition of your devoted and unselfish service to the morale of our fighting men, which exemplifies not only the best tradition of your profession but the inner spirit of the people of a nation at war." Such distinguished tribute does not come unearned.

Let's take a look-see at the facts. In the first place, Bob's present overseas two month tour is the sixth time he has traveled to foreign soil in the interests of the war. He has been in Iceland, the South Pacific, England, Africa, Italy, and was in Bizerte right after it was taken. Even before America went to war, he was doing British War Relief and Greek War Relief work. In addition to war work, there's never an occasion—like the Los Angeles' Annual Policeman's Benefit, the Academy Award presentations, various achievement awards—that Hope isn't called on to m.c. He m.c.'d the kickoff of the Seventh War Loan drive. Besides this, last year Bob played over 80 benefit golf matches. He not only gives away his time; he gives away his money. He turned over his entire royalties from his book, "I Never Left Home," to the National War Fund. One check alone was for \$200,000. (By the way, we wish to call your attention right here and now to the National War Fund Drive for the month of October. Do your part in this worthy cause.) Off the screen for so long put a dent in his bank account, for Bob doesn't get paid for anything but his radio broadcasts. All m.c.'ing jobs are done for free. When he goes overseas, the Army furnishes transportation, but Bob pays his own expenses and hotel bills. Star personalities get no salaries; only the troupe gets paid. It's costing Bob money, time, and heart, but there isn't a person in the world who believes more earnestly in what he is doing.

He'd have to believe in it to stand his schedule. These dates speak for themselves. Last year he returned from his two months in the South Pacific on September 2. He barely had time



Virginia Hunter visits her fiance, Hurd Hatfield, on "Diary Of A Chambermaid" set.

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Jeanne Crain and Paul Brooks have that look in their eyes. See "Here's Hollywood" page 56!

to say hello to his wife and two children before he left again for Canada on *September 14th* to open the Canadian war bond drive. He was home again on the *fifth of October*, but on the *fifteenth of November* he left for the East on a tour of service camps. Each time he goes on a tour, the cast of his radio show goes along. When Tuesday night comes, they put on the show at some camp. But it isn't just on Tuesday nights that Bob is playing benefits.

After his trip in November, he was back in Hollywood on the *third of December*. He spent Christmas at home. He left again *January 11th* to receive the Poor Richard Award in Pennsylvania. On the way home, he played the hospital circuit. Each time he does his show, he does several other shows, too, at hospitals and camps. He arrived back home *February 1st*, very tired. But by *February 22nd*, he was off to Phoenix, Arizona, for a week to play a benefit golf tournament. He was really tired now, and he was supposed to rest for a month.

He took his whole family to Palm Springs for thirty days, but his "rest" was broken up by coming into Hollywood and going to a service camp somewhere in Southern California every week to do his show. *May 10th* he left again for the East. He had to m.c. the kickoff of the Seventh War Loan drive at the Ulick Stadium, Washington, D. C. It was his regular Tuesday night broadcast, but the Government thinks so well of his bond raising ability that the Treasury Department couldn't think of any greater way to call attention to the drive than the Bob Hope show. *May 15th* he gave a show for the United States Treasury Employees. The *21st of May* he did the "Smokes for Soldiers" show in the Buffalo Stadium, New York. The *22nd of May* he did his own regular broadcast at the Naval Training Center at Sampson, New York. On his way home, he m.c.'d a Bond rally at the Notre Dame Stadium, in South Bend, Indiana. His regular show was at the United States

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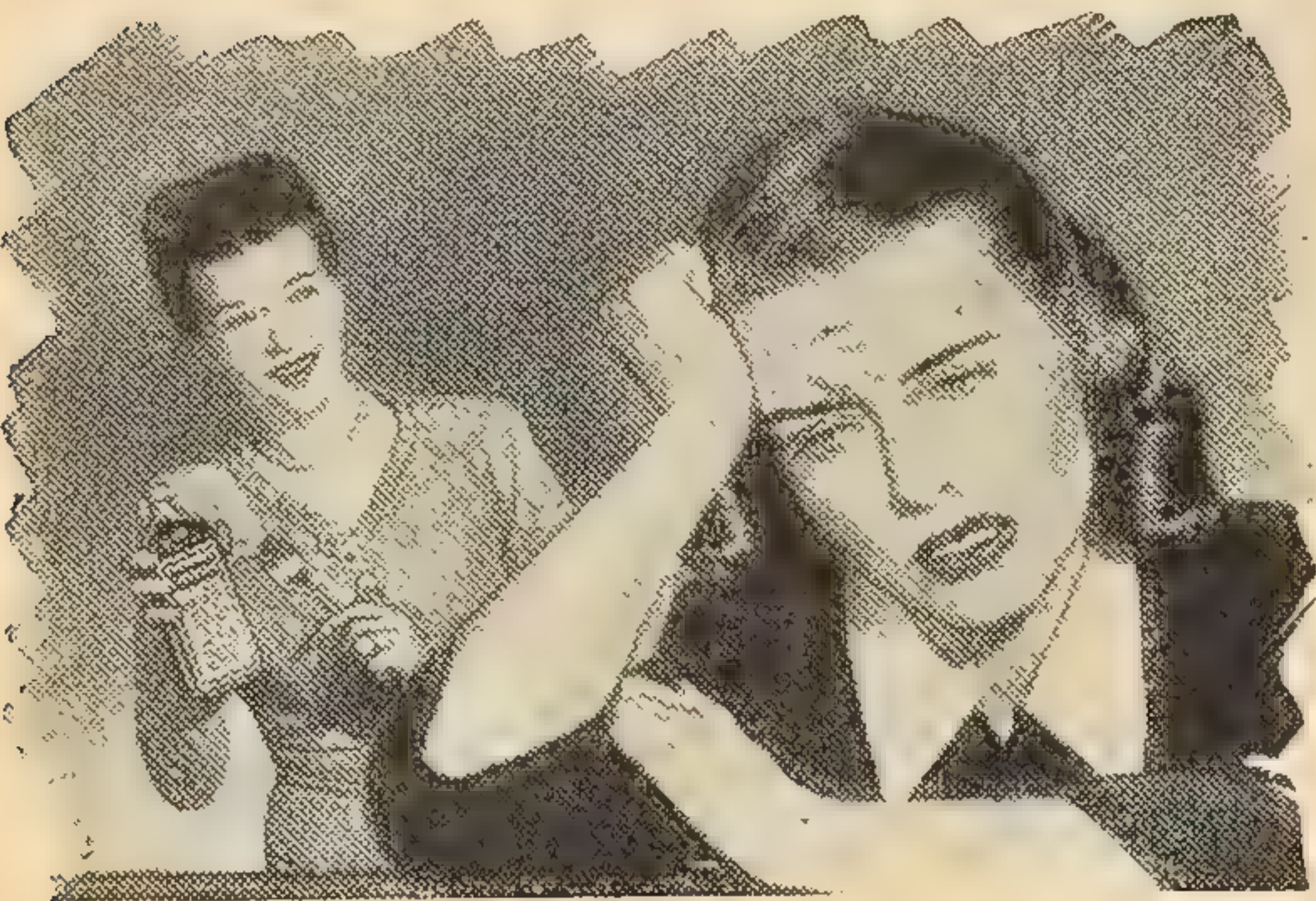
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"When aren't you on tour?" I asked. His answer: "I didn't make any pictures last year, so I had more time than most people."

That's Bob Hope for you. He doesn't say he has a regular job of a weekly radio show, with all its attendant rehearsals, gag writing and conferences. He neglects to tell you that he has raised over 200 million dollars worth of war bonds during this war. He neglects to say that he loves his family and misses them very much when he is away. He doesn't mention anything about the fact that he was offered fabulous sums to go on two different personal appearance tours, and turned them down. He didn't have time, he said. He doesn't tell you he raises money for the Y.M.C.A., that he is a Scout Master. He laughs about the time he was forced down in Australia and had to throw everything overboard. He doesn't let you in on the fact that he plays at least one benefit golf match every week of his life. Nor does he mention that he has done so many hundreds of hospital shows that he doesn't keep track of them anymore. He just says: "I had more time than most people."

Facts speak for themselves. That's why I took the trouble to check with a number of people, including Bob's secretary, just to find out where he has been and what he has been doing this past couple of years. He came home once more June 7th. He spent a pre-father's day with his two children. They packed a lunch, went to the beach, and Bob pitched balls to get them plaster cupie dolls, just like any other father. June 16th he was on his way to New York and overseas, exact destination unknown. Of course, it would have been too easy just to go to New York from Hollywood. Bob let his troupe do that. Personally, he stopped off at Salt Lake City to meet Bing Crosby and play a benefit golf match to raise money for the Bushness Hospital.

He'll be back to see you in "Monsieur Beaucaire." Although you haven't been seeing him recently at your favorite theater, this doesn't mean he's been having a lush vacation. In case he wants to know what happens to that extra six hours in his day, maybe this condensed record will tip him off. He is often so tired that he will fall asleep while you are talking to him. But America hasn't found him asleep yet when it comes to doing his share. His share? It's a bit bigger than most.

Bob was telling me a story and getting quite a chortle out of it. Seems his little son, Tony, had seen him go away so much but had never seen Bob come home. So when Tony saw the plane coming into the airfield, with Bob coming home, little Tony waved an enthusiastic greeting: "Goodbye, Daddy!" he cried to his returning father. "Goodbye! Goodbye!"

Bob laughed when he told me. But I couldn't laugh with him. For some strange reason, I had a lump in my throat.

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## Bacall Talks About Boyer

Continued from page 23

such as addressing a bunch of miners, or knocking out a couple of thugs, you can come on the set and spend the day if you like. But when The Great Lover is making love, he suddenly becomes very shy. He doesn't like the electricians, grips and hairdressers watching him, much less a mob of visitors. "I just don't like to be stared at when I make love," he admits quite honestly. As a Hollywood night club entertainer expresses it, "Give me Lauren Bacall and No Visitors at all."


The heavy in our little drama of "Who Closed the Set?" I'm afraid is the pride and joy of the New York "theatah" —Mr. Herman Shumlin. Mr. Shumlin, like most stage directors, has more temperament than the actors. And he doesn't like people watching him direct. Directing is strictly business with Mr. Shumlin. An audience's place is in the theater, via the box office, and not on the set, via the publicity office. And you'll find a lot of professional people who agree with him.

In her first two pictures, "To Have and Have Not" and "The Big Sleep," Lauren had Hollywood directors who didn't mind visitors mulling around calling "Yoo-hoo" to the actors. They didn't even mind the actors laughing, kidding, and playing gags. "Bogie and I used to kid the lines," Lauren told me, "but when I tried it one day Mr. Shumlin quickly said, 'There will be no making fun of lines, please.'"

Lauren said okay. But when he requested her to remove her famous gold whistle bracelet Bogie gave her, and her wedding ring, an unusual band of gold mesh links, for closeups in the picture she refused. "Lou Bromfield was so nervous at our wedding he handed Bogie the ring all linked together," Lauren told me with a laugh. "Bogie had an awful time getting it on my finger. 'It's all right,' I whispered to him when he had it halfway on. 'No, I'm going to do this thing right,' he whispered back. 'It goes on all the way.' Well, after the struggle he had getting it on, I certainly have no intention of taking it off." So the score now stands: Shumlin 50; Bacall 50.

It was hard enough for Lauren to have a "great" director whose methods were new and strange to her on her third picture. But she also found herself with a new leading man, none other than The Great Lover. For weeks before the picture started Lauren wandered around the studio making inquiries as to what kind of a guy Charles Boyer was. The studio folk sort of summed him up by saying, "He's reserved, somewhat stiff, and very polite to lovely ladies." The more she heard about Boyer the more she felt she'd miss Bogie.

Mr. Shumlin introduced them on the set, and made it very formal. But somehow or other things aren't very formal for long in the vicinity of Bogie's bride. "Why, he has a swell sense of humor," Lauren reported happily. "I'd been working with him a couple of days when



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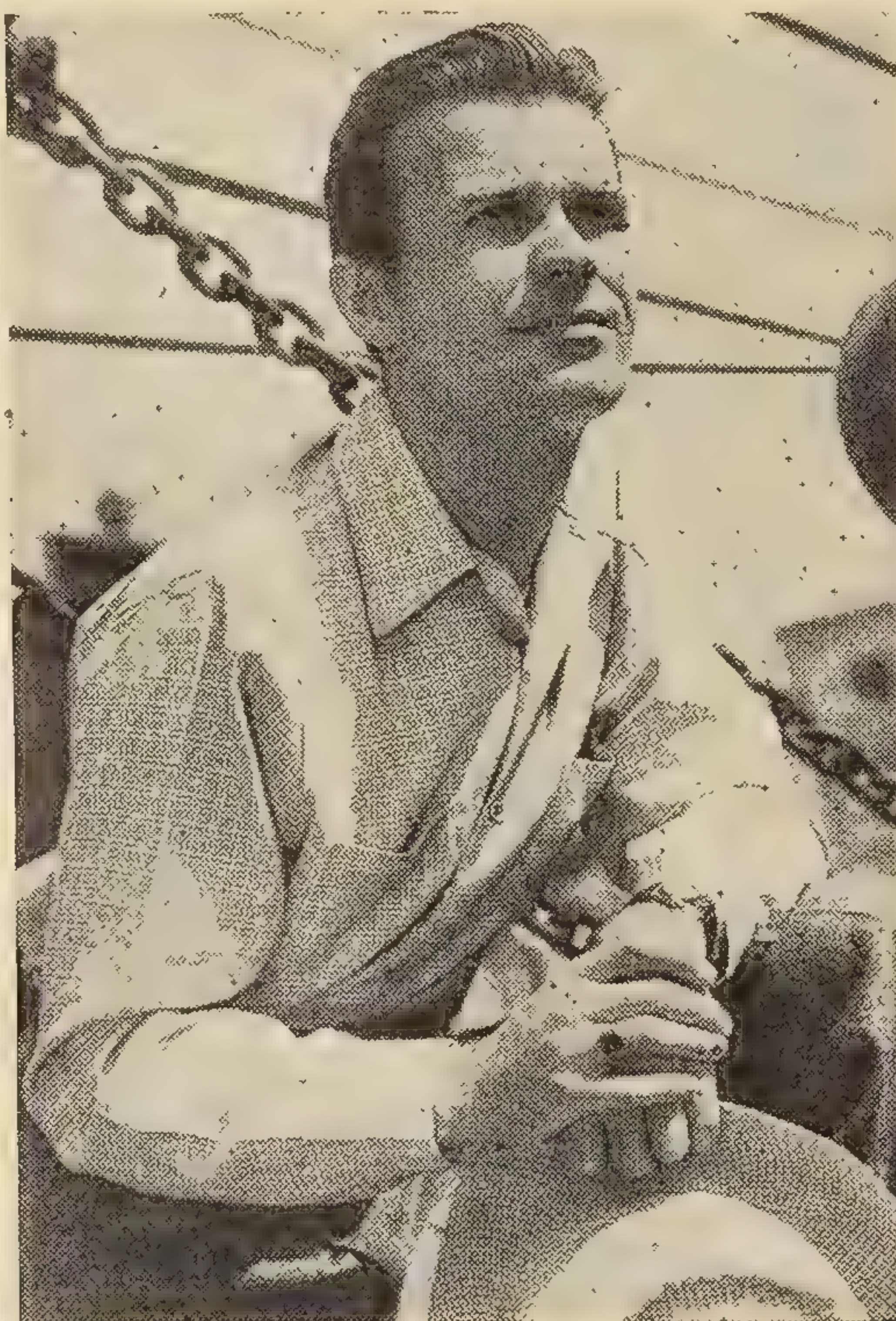
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I discovered that offstage he doesn't take  
himself seriously at all. He kids himself  
mercilessly. Just like Bogie."

Lauren calls him "Charlie." And when  
Bogie visits the set (he walks right  
through the "No Visitors" sign as if it  
were so much tissue paper) he calls him  
"the Casbah Creep." Boyer roars with  
laughter. Never, the grips and tech-  
nicians tell you, has Boyer relaxed so  
much on a set before. "Boyer always  
works very hard, and takes his work  
very seriously. Between scenes he would  
always go to his dressing room, close the  
door and rest until he was needed for  
the next scene. But Bacall kidded him  
out of his tiredness. 'Charlie,' she called  
to him one day as he was making a  
dive for his dressing room, 'come play  
gin rummy with me.' Ever since then  
they've been playing gin rummy or  
chess, spouting French at each other, and  
having a heck of a time."

One day recently I had lunch with  
Lauren at the Lakeside Golf Club. She  
doesn't like to eat in the Green Room  
at the studio. She and Bogie always  
lunch together at Lakeside when he's in  
town, but today he was down at New-  
port on his boat. And Mrs. Bogie, be-  
tween sips at an ice cream soda and  
nibbles at a chicken wing, was trying to  
figure out how she could get two weeks  
off to go on a sailing trip with him.  
"By the time I finish this picture he'll  
have to start one," she groaned. "It  
could go on like this for years. I think  
I'd better stop working." Over Warner  
Brothers dead body, I thought. She  
rattled on and on about how much she  
loved that man, and I must say it  
took a fine bit of coercing on my part  
—well, I just threatened her with a  
handy fire ax—to get her back to  
"Confidential Agent," and confidentially  
what did she think of Boyer?

"I've been doing my first drunk scene  
in a picture all morning," she said with  
a shudder. "Drunk scenes are not easy  
to do. Besides I had to consume gallons  
of lukewarm tea. (Tea stands in for



Michael Dunne, the man who caused com-  
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Scotch in the cinema.) If I look slightly nauseous in the scene, I'm not pretending. There's nothing as revolting as warm tea. Charlie and I are in a roadhouse, and I am potted to the gills. I start giving him what Bogie calls my 'from-down-under look.' Charlie wants to get away from me and talk to the miners, but I think he is trying to throw me over for another girl, and I get repulsively sarcastic. If I could only get away with Bogie for two weeks! I didn't want to do this picture. I don't want to do anything that keeps me away from Bogie."

I waved the fire ax again, and Lauren laughed and said she was so sorry always to be talking about Bogie but she couldn't help it. I told her that people on the set had reported to me that she and Boyer spent a lot of time between scenes gabbing and laughing together—which is certainly something new for Boyer.

"He had reason to laugh," she said, "the morning I came on the set and in my best high school French said, 'Bon jour, Charles. Comment allez-vous?' I saw the muscles in his face twitch politely, so I just burst out laughing and said, 'All right, my French smells.' The next day he brought a French dictionary and a text book to the set, and has been teaching me French ever since. He says I have a very good ear. Victor Francen, who is also from France, is in the picture, and he has joined our study group. Well, I guess few American girls ever had two such excellent French teachers.

"I have to order all Bogie's dinners over the phone on the set, and one day Charlie overheard me discussing cooking problems with our butler, Fred. He said he would give me some recipes which always win the way to a man's heart. And sure enough, when I had rounded up a pencil and paper, he dictated several recipes, which I have since tried on Bogie, and which he pronounced superb. One is a recipe for



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steak, cooked in a certain manner, with mushrooms, not on the steak, but served on the side. He told me about all kinds of wonderful French dishes. When things get normal again and people can travel Bogie and I plan to spend a leisurely summer in France—and I shall certainly consult Charlie about our itinerary.

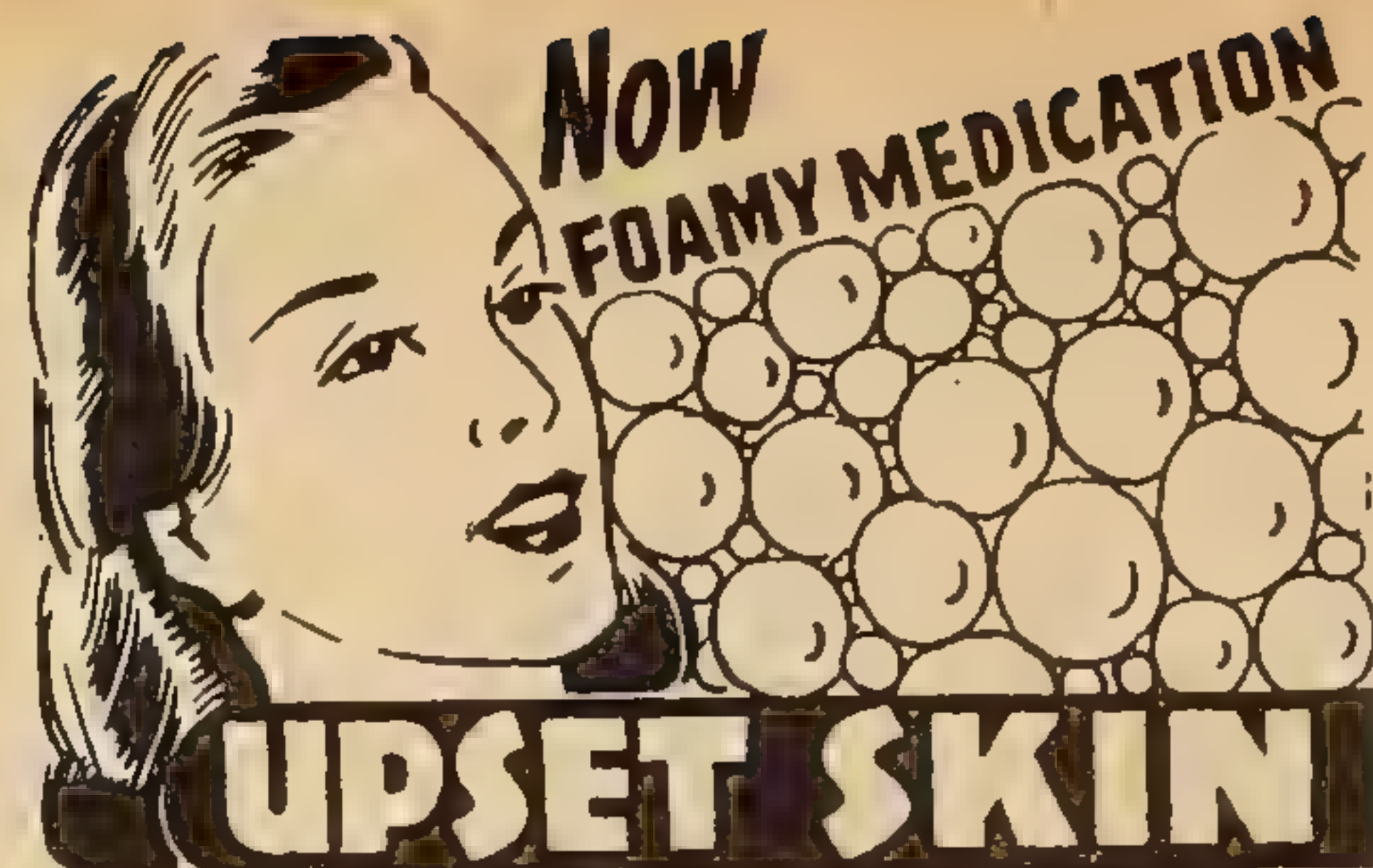
"And don't ever let anyone tell you that Charlie hasn't a grand sense of humor. One day I had just hung up the phone after a long talk with Bogie. 'I have been talking to the most wonderful man in the world,' I said with a sigh. Charlie pretended to look mystified and said, 'Really, now who could it be?' Occasionally, we kid Mr. Shumlin together. One day, after a rehearsal, we linked arms and walked away together. Mr. Shumlin, who is used to the formality of the stage, looked after us in horror. Then we turned around and came back."

Everybody, even Mr. Shumlin, broke into a laugh one day at the Boyer humor. Lauren, playing *Rose*, daughter of a wealthy English industrialist ("Imagine me playing a character named *Rose*") in one scene has to say to Boyer, "Was your wife at all like me?" And Boyer, playing Denard, the confidential agent, answers, "No. She was a much nicer person." *Rose* smiles. "That's honest anyway," she says. "I'm no good, of course, but I have my points, if a man could stand the strain." Boyer couldn't resist an ad lib. Giving *The Look* the well-known Boyer glance he drawled, "Yes, you certainly *do* have your points."

"Our first really serious conversation," Lauren continued after taking time out to sign an autograph for a kid—she always signs "Lauren Bacall Bogart"—"was about the bringing up of children. Charlie has a fourteen-months-old baby boy named Charles Michael. He calls him Michael, and he's just like any other proud father—he took out his folder and showed me a dozen of the baby's latest photographs. I told him, 'Some day I'm going to have at least three children.' Then he said, very seriously, 'The early years of a child's life should be fairly strict, and never any spoiling.' That was the way he was brought up, he told me. He thinks the English method of bringing up a child very fine, plus the opportunity of an American education. I said, 'I want my children to travel.' He said, 'Michael will travel.' We were so pleased that we had the same ideas about bringing up children."

The Sunday before my luncheon with Lauren it had been announced by a radio commentator that Baby and Bogie were expecting a visit from the stork. Lauren says it isn't true—yet.

"I almost died laughing when I got home that night," she added. "Bogie and I had been down on the boat all day, and had heard the program down there. I was hardly out of the car before Fred, our wonderful butler who has a voice like Ronnie Colman's, opened the door with a great flourish. With a rapturous expression on his face he greeted me with, 'I hear, my lady, we are blessed eventing. I do hope it's a boy.'"



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## It Seems There Were Two Irishmen

Continued from page 27

and their friendship continues outside of the camera-mounted dolly-tracked stages where they work together. Maybe we ought to say, where they play together, because there is always an air of frivolity about any picture they make. In the spirit of fun, they pull gags on one another and keep cast and crew gag-happy with their constant stream of bantering puns, at which both men are expert.

During the filming of their first picture, it was the habit of McCarey every day to take a few seconds off to sign a bunch of papers that came in the morning mail. They comprised contracts, letters, checks and the like. His secretary would drop the papers on his lap, hand him a fountain pen, and wait while the director rapidly signed his name automatically to each paper without examining the contents.

One Friday afternoon, Bing drove Leo to a weatherbeaten shack near the beach. They had just come from the hot studio and Bing was driving his friend out to "see a piece of property."

"How do you like it?" Bing asked.

"How do I like what?" was the retort.

"Your house," Bing explained as he nodded his head towards the place, "you bought it this morning!"

And without a word Bing pulled a paper out of his wallet and shoved it in front of McCarey's face. The signature, "Leo McCarey," was on it as big as life and in the director's own writing.

Bing had innocently and neatly hidden the deed to the property among the papers which McCarey had thoughtlessly signed without reading, and McCarey had bought himself a rattletrap of a house.

Not to be outdone in the realms of tricks, Leo waited several days. Finally, knowing that the wary Crosby genius was no longer on guard in anticipation of a return blow, Leo got back at the star. One morning, the director made his pal repeat a rehearsal scene about twenty times. Each time he found some little flaw in his acting, making another rehearsal necessary.

It was a hot day, and Crosby was continually mopping his brow. As a matter of fact, it was unusually hot for the stage where they were working. Maybe the cooling system was out of kilter, Bing thought.

After each performance, the actor would go to his dressing-room to rest. But, meanwhile, the other actors and even the crew seemed cool enough. Bing finally went up to McCarey.

"No kidding," he panted, "I must be coming down with a fever or something."

"That's no fever," Leo informed him, "look under your dressing-table."

There, neatly hidden by a new curtain, was an automobile heater, and it was going full blast. Each time Bing would repair to his portable dressing-room, he would be silently doused with the heat. Then, before he had time to think about

the cause of it, McCarey would have him in front of the cameras again.

The good-natured fun that went on around the cameras somehow found its way on the screen in "Going My Way." It was the undefinable something that made the picture a hit. The comedy brought thousands of letters to the studio coffers. Never in the whole history of Paramount did the mail room see such an avalanche of fan mail.

Soldiers and sailors wrote in to say how much they enjoyed the story. One soldier wrote his note from a foxhole. Addressed to his mother, it told about returning from a dangerous patrol mission and then sitting in a glade enjoying the picture, which was the best he had ever seen. His mother forwarded the

letter to Bing intact, adding a message of her own: "Let's have more of them like that!"

Letters from priests, ministers and rabbis flooded McCarey's office—the first time people of religion had manifested such an interest in a motion picture.

"Good morale booster for the boys, entertaining too."

"My child joined the church choir after seeing your wonderful picture," wrote one happy mother, who explained she could barely get her son to go to Sunday school.

One day, Leo called Bing up by telephone. "Are you ready?" the director queried.

"Ready for what?" was the answer back.

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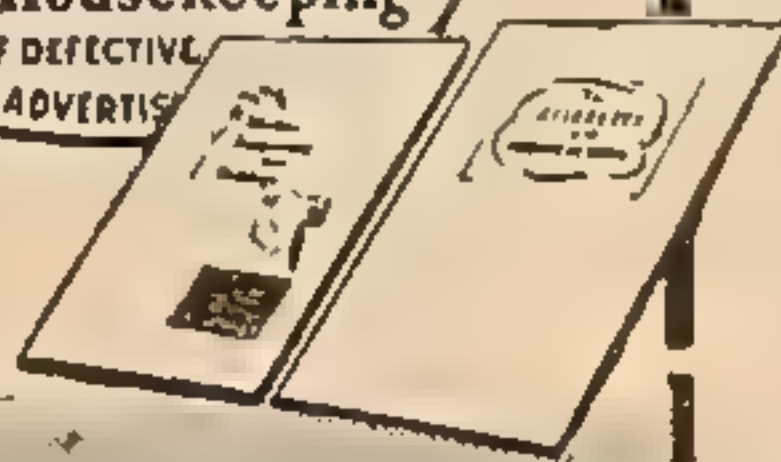
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Bing reached McCarey's office in thirty minutes.

"I've been thinking about these letters," McCarey opened, as he waved towards the group of big cartons that contained all the mail.

"Funny, so have I," Bing replied.

"Well, what are we waiting for?" Leo asked. "The whole world wants Father O'Malley back on the screen in another adventure."

"Fine. I'd like to bring him back too."

And so, the idea for a follow-up for "Going My Way" was born. It was entitled "The Bells Of St. Mary's."

When Hollywood learned that the McCarey-Crosby team was at it again, there was a rush of agents to the studio. "Everyone wanted to get in the act," as Jimmy Durante would put it.

Every fun-loving electrician, carpenter, grip, clerk, painter and actor deluged McCarey with "I'd like to work on your picture."

And when the "Bells" began to ring, the studio had to hire extra police. The place was swamped with would-be visitors who wanted to watch proceedings on the movie set and swamped with autograph-seekers outside the studio gates. The signature-savers wanted McCarey and Crosby to put their John Hancocks on the same page. The public is always hep to what's what in the film world. Somehow, the public always seems to know what's good and what isn't.

There is a serious side to these two men. Maybe it's not on display, but it is there all the same. Religion is important to them both. They attend church regularly, heed holy observances, respect the holidays of other religions and contribute to many unpublicized charities.

Bing is just as interested in church choirs as he was in the picture "Going My Way," when he instructed and inspired a group of delinquent urchins to form a singing group in the church. And some of McCarey's favorite playing



According to a recent poll by some U. S. Navy men, Joan Leslie is tops in popularity.

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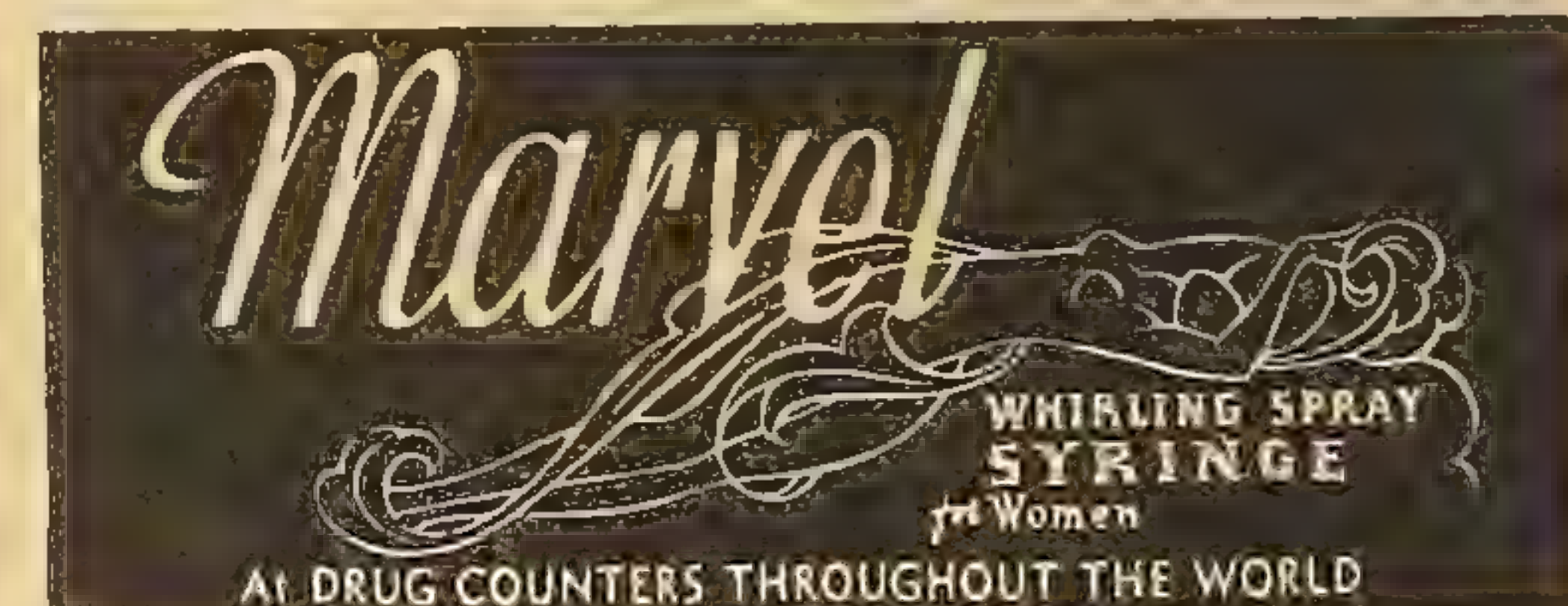
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songs on the piano are religious hymns.

Leo is a music-lover. Crosby is forever needling him about his piano playing. McCarey takes this bantering good-naturedly. He gets back at Bing by calling him "Sinatra" on the set.

Music is one of the bonds between the pair. McCarey always has a piano on the set during filming of a picture. Between scenes, he plays popular melodies. He says it helps him to think. Both men will hover around the piano improvising fast and slow numbers. But the minute the cameras are ready, they will be all business.

McCarey will take his megaphone behind the cameras and Bing will put himself into the hands of his makeup man for a quick dusting over.

After the scene is filmed, Bing will usually take his pipe out of his mouth and innocently ask, "Say, Leo, how about playing that song for us?"

That song, one of the constant Crosby jibes at his director, is "Why Do You Always Sit On Your Patio?" McCarey, once a struggling song-writer, wrote it and received the large sum of \$2.50 for it.

Crosby memorized the ditty. Hollywood will not be surprised to hear Bing mouth it on the screen one of these days.

But these celebrities, regular guys, have their own troubles, just as we have. "Half the Army and Navy were over to the house last night to visit Mary," McCarey complained to his pal the other day. His daughter is a very beautiful girl.

"What's so bad about that?" asked Crosby. "My four sons had a mob at our house last night and they'll have another mob there tonight."

"We haven't a red point left. No more meat at home for me for a month. We fed the boys frankfurters," the director explained.

"Well, I know what you're up against, Leo. That mob at my house never leaves me any dessert at dinner," sympathized Bing.



Bob Hutton and Joan Leslie busy at work in a scene for "Too Young To Know."

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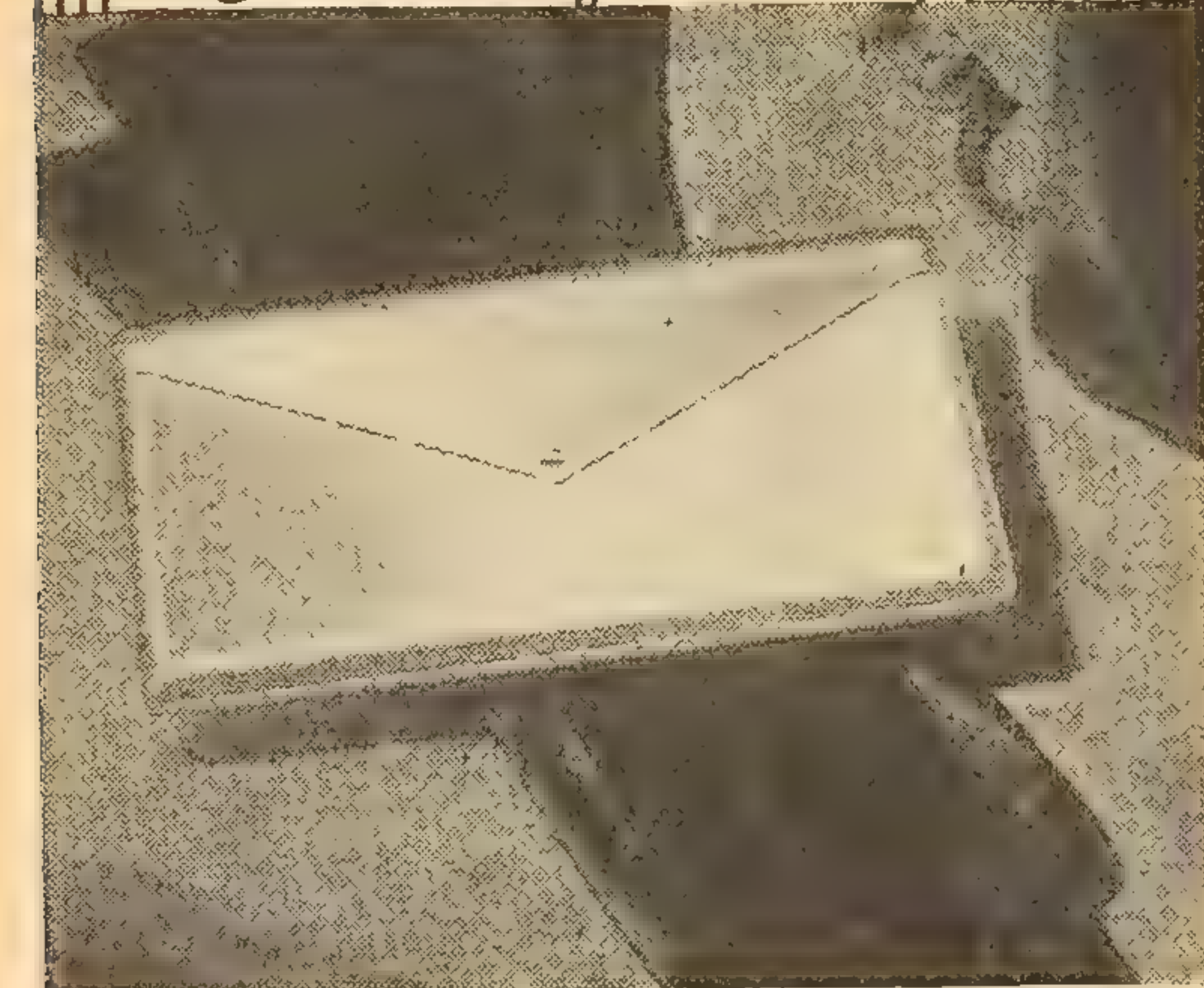


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## Hitch Your Wardrobe to a Rainbow

Continued from page 40

—or the beiges, with warmth in them, are good. Or white. Which is safe, and illuminating, for every type.

But Joan Fontaine, with her cool blonde beauty, is a Green Girl, should wear the darker, richer greens, the deep rich garnet shades, too, the purple-blues, the vigorous vibrant shades that match her temperament—for Joan, the eager type, the huntress, always seeking, *hasn't a blonde personality*. Not now, she hasn't. Not anymore.

When Joan first came to Hollywood, first made pictures and didn't seem to be getting anywhere she, like Maureen, was chary of color in her clothes. A blue-and-white, black-and-white girl, she was positively allergic to anything but the blue-and-white, black-and-white formula. Not until I dressed her for her Academy Award-winning performance in "Suspicion"—and went, as she fearfully put it, "color-crazy"—did she come into the deeper, richer colors that belong to her. It took some selling, believe me! But once Joan is sold on an idea, she is all the way sold.

"You know, Eddie," she said, "color in my clothes seemed to help me color each mood in the picture—sort of accented the moods."

Color, I genuinely believe, accented Joan's personality, too. Gave it the one thing it needed—emphasis.

Now, suggestions for color combinations come from Joan herself. Now she knows that, for her, the blues are too obvious, and she won't wear them. Black she still wears, but always with color.



Audrey Long, described by Edward Stevenson as the "lime-green" girl, is stunning in a black lace over pastel evening gown.

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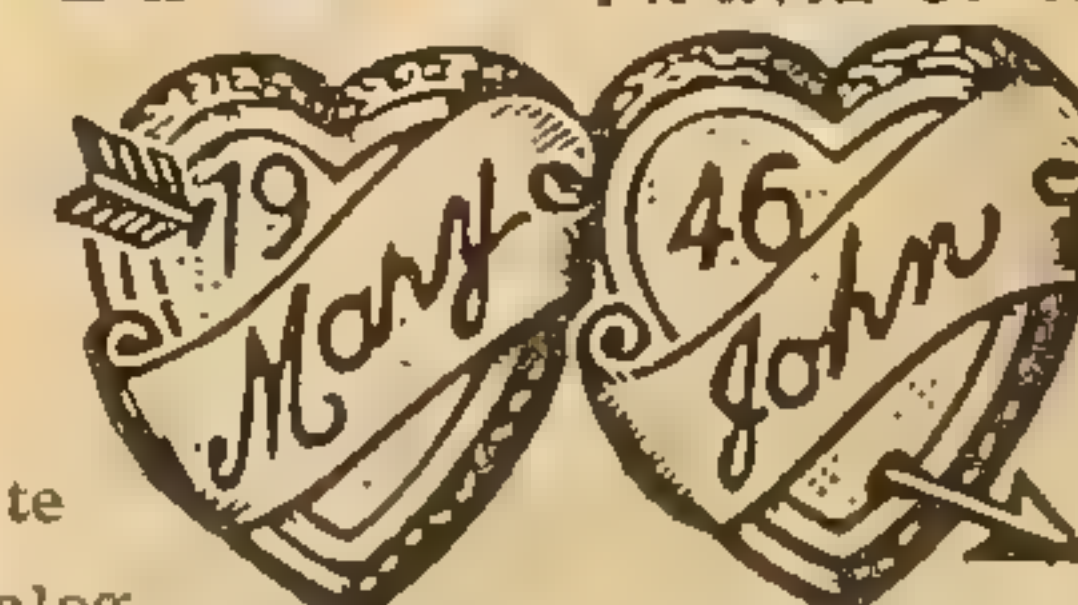
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Martha Holliday, the "fuschia-pink" girl as Stevenson describes her, looks well in black suit, featuring scalloped hemline.

As, for example, the one black dress she wore in "Suspicion," which was trimmed with a sort of golden embroidery, the color of her hair, to enliven it.

Now, Joan not only believes in color but goes so far as to say that women should wear different colors to "match" different occasions in their lives and should, furthermore, study the color reactions of their husbands or beaux and plan their wardrobes accordingly.

As with Maureen, color in clothes added to Joan's enthusiasm for them. She is never late (a rare virtue in a movie star) for a fitting appointment. And so unbounded is her enthusiasm that she often has to be restrained from dashing, with pins and needles falling, from the fitting room to the director's office, to exhibit the effect of the costume.

Martha Holliday who plays opposite Phil Terry in RKO's "George White's Scandals," is a Fuchsia-Pink girl. A young sophisticate type, with style assurance, she must wear the dramatic silhouette, and dramatic colors, toned by a youthful cut. No pastels for Martha, the deep, strong pinks, like the fuchsia, do the most for her—the dark reds and greens, too, and black or black and white, dramatized.

Audrey Long, blonde, blue-eyed, the ultra-feminine, fragile type, at it's most effective in lace and net dinner dresses, dressmaker suits and very chi-chi hats, is the Lime-Green girl. No strong colors for Audrey. The pastels, soft chartreuse, lime green, blue-gray—and black only if it is, so to speak, "tenderized."

In one of the scenes in RKO's "The Most Dangerous Game" in which Audrey plays opposite John Loder, she wears a dinner gown which, if your docile dressmaker may say so, he considers perfect for her type. It has a peplum top

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of black shadow lace (soft black, you see) over nude crepe—the "tenderizing" touch. A slight standing extension of lace nips out the slender shoulders. A black velvet collar fastened by an antique brooch lends a piquant touch of austerity to fragility. The skirt is black mousseline over flesh mousseline—and Audrey is any man's romance in the moonlight.

Barbara Hale, breezy, typical outdoor American girl, with curly brown hair and laughing brown eyes, is the "Wood-Brown" girl. Smart tailored clothes are for her. Sharp definition of line, even in evening things. Very active, her clothes must move with her. Walking well, with definite gestures, she must have a little swing to her skirts, ease in her coats and blouses and the strong colors—wood-browns, rust, henna, orange—in everything she wears. Strong checks are also excellent on Barbara.

As in our photograph—in which Barbara wears a suit, with a three-quarter length, tunic coat done in brown and turquoise-blue check. The coat is collarless. The four long pockets are a cross plaid. An alert girl, she must have alert clothes. A vital girl, she must wear the vital colors, and does.

The pure brunettes—Ruth Hussey, as the perfect example—are by all odds the safest to dress. You almost *can't* go wrong with them. Black, even unrelieved black, can be wonderful on them, for the white skin of the pure brunette against black gives the contrast which is color—color that doesn't wash out. Usually dark-eyed (Ruth Hussey is) the pure brunette can also wear the grays, the sandy beiges as well as the oranges, yellows and scarlets. Basically, Ruth is a "Red Girl." Red matching as it does her strong emotionalism, her dominant personality, is for her.

One day last summer, Laraine Day came into the RKO commissary. It was the noon hour, and very hot. And Laraine, in a low, bare-back white piqué dress illuminating her golden-copper tan, was effective enough to focus all eyes—effective enough, in fact, to make Orson Welles stop in the middle of one of his most sonorous sentences—and stare.

Laraine, a medium brunette, with a little white in her medium dark hair, is a "White Girl." White is a lovely background for Laraine. White in her hair is a lovely, illuminating touch—it lightens her, brightens her, electrifies her.

Color plays a very important part in the personality of the medium brunette. Too violent colors extinguish them. A dangerous color, which really pulls them down, is gray. They can carry the medium blues and if, like Laraine, their personalities are definite, the deeper greens. But white is the lovely background for the medium brunette—does the most for them—gives them an incandescent light.

Color (though I, as a designer, say it as shouldn't) is more important than fabric or design. For, let's face it, while an ersatz material or an ineffectual design doesn't help a dress, if the color is good, the dress—and the girl who is wearing it—get by. So tie your wardrobes to a rainbow, girls, and keep step with the Atomic Age!

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## Merle's Studio Romance

Continued from page 36

"The A. P. phoned and said you were married," said the gateman with finality.

And then it happened, so help me it happened. I wouldn't have believed it either if the publicity department had told me. Director Dieterle called Merle on the set and she and Korvin proceeded to play the marriage scene in the picture. Rice, confetti, the works—while Bridegroom Ballard peered, not leered, through the camera.

On Sunday I drove down to Merle's beach house, and along with my nerves I took paper and pencil. And when Merle talked, I jotted.

"I first met Lucien on a test stage," said Merle. "I was prepared not to like him. He was doubly prepared not to like me. When I went over to 20th Century-Fox to make 'The Lodger' Director Brahm told me that Lucien Ballard would be the cameraman on the picture. Joe Walker had just done me in a previous picture, and I wanted Joe to photograph me on 'The Lodger.' 'I don't know this Mr. Ballard,' I said. 'But I like the way Joe Walker works. I'd like to have someone I know.' 'Now, honey,' said Mr. Brahm coaxingly, 'this Lucien Ballard is a fine cameraman, one of the best in the business. And besides, honey, he's awfully good looking, he's a regular Adonis.'"

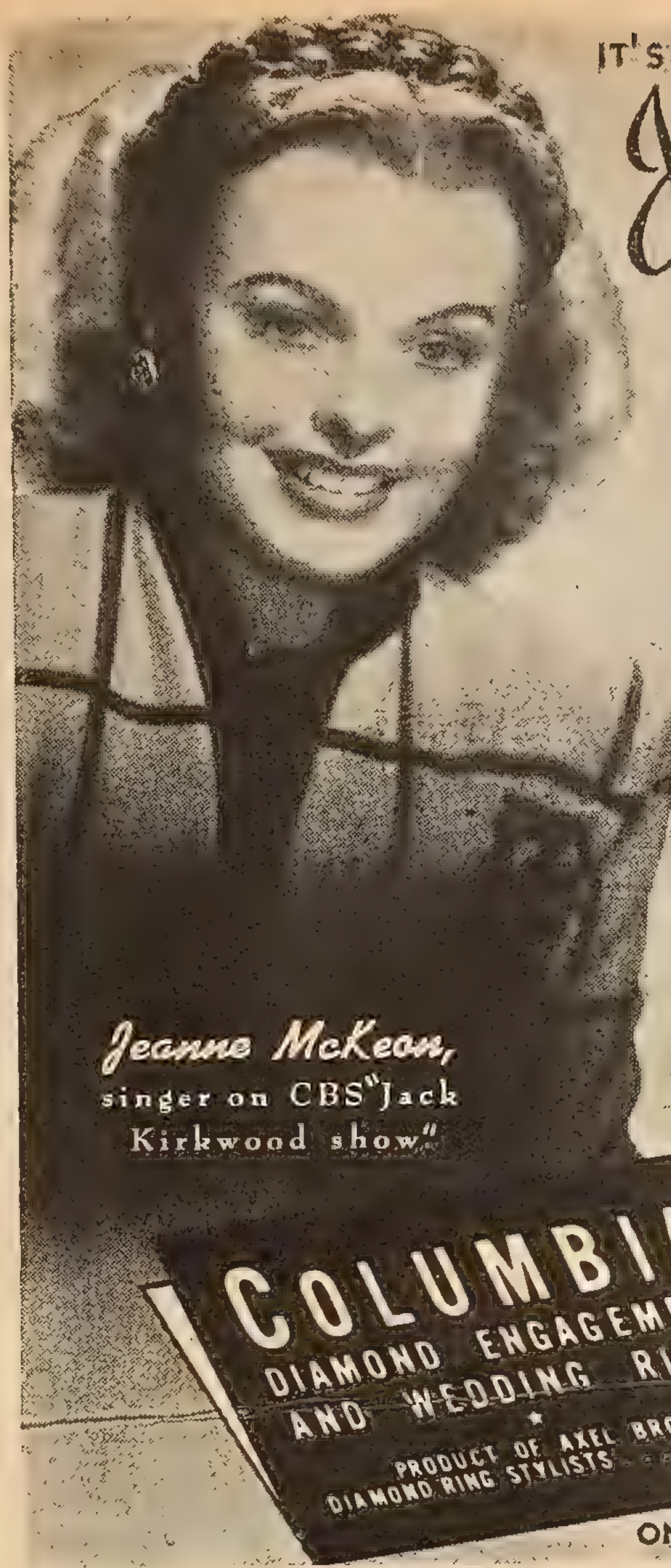
"That was supposed to be an inducement, I suppose. 'Good looking,' I said in what I hoped was a haughty manner. 'I am very glad for Mr. Ballard. But please remember, it's my mug we're photographing, not his. And besides, I want to be the prettiest one on the set.'"

In the meantime Lucien was working up a good hate, too. Merle, really just trying to be helpful—she had decided to make the best of what she considered a bad bargain—sent a message to Lucien Ballard by one of the assistants.

"I merely said, 'Tell Mr. Ballard,



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please, that I did not wear makeup in my last picture, and perhaps it might be better if I didn't wear any in this. I said it most politely. But when that awful person relayed it to Lucien he said, 'That Miss Oberon said to tell you she absolutely won't wear any makeup.' Well, you can imagine how charmed Lucien was with *that* message."

A cameraman, in case you don't know your Hollywood, is just about the most important person on a picture. You can get players and directors by the dozen in Hollywood, but you can't get a good cameraman every day in the week by any means. The Hollywood cameraman is the best paid person on the set usually. And his word is law. Stars don't tell him what they won't do. Maybe a few of them take a little lip from the stellar department occasionally—but Mr. Ballard is not one of the few. Though he claims to be a Cherokee, there's a lot of Irish there, too. He's as independent as hell. "So she doesn't want to wear any makeup on her face," he said, his temper flaring. "Well, you can tell Miss Oberon from me that for all I care she can wear a hat on her face."

So Merle went to the test stage curious and resentful about this Adonis who was going to photograph her. And Lucien went curious and resentful about this star who was going to tell him about photography. And immediately they liked each other.

"We clicked from the start," says Merle. "I decided that Lucien was rather attractive, but he certainly was not an Adonis, heaven forbid. He was awfully nice. I think I had more fun on that picture than any I have ever made. But I didn't feel anything but friendship for Lucien until sometime later."

Merle snatched several weeks off during the long production of "A Song to Remember" and accepted Bing Crosby's invitation to rest and relax on his ranch in Nevada. Lucien was there, and a lot of Bing's friends, including the Smith's and the Eacrets. It was a new kind of life for Merle. At first Lucien and Bing were worried that Merle, who had always been protected and pampered, wouldn't care for Nature at its most rugged. But underneath that feminine softness of Merle's there's a huge hunk of good old British stamina.

"Bing took us on two deer hunts up in the mountains," says Merle, shivering when she thinks about it. "We'd get up at four o'clock, in the dark, and I've never been so cold in all my life. I don't know why but everyone, including Lucien, seemed to assume that I was a sissy. But they stopped teasing me after I outrode them one day on a four-hour cattle ride."

On one of those cattle rides Merle feels she lost a whole batch of fans. Bing was riding in advance of the others and was stopped by a car with an Oklahoma license full of sight-seers from that State. They recognized Bing's voice, and almost died laughing over his beard, which indeed was almost as luxuriant as Monty Woolley's. "If you think I look funny," said Bing, "get a load of this glamor-puss riding up the road." Glamor-puss, of course, was Merle

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in a pair of bluejeans that had come into too frequent contact with the good earth, her hair streaming, and her face streaked with dirt. They shook their heads sadly and said something about wasn't it wonderful what a camera could do to glamorize movie stars. Lucien got a big kick out of that.

It was on a hunting trip that Lucien proposed to Merle. He shot off a gun near her ear, and Merle almost jumped out of her skin.

"Lucien Ballard," she screamed, "If you ever do that again I won't marry you." (Merle claims that she said it kiddingly. But I wouldn't be too sure about that. It was probably a come-on. But don't tell her I said so.)

"Well, when are you going to marry me?" said Lucien quite matter-of-factly. And she had him hooked.

During one of Sir Alexander Korda's rare trips to the United States last winter, Merle and he discussed her plans for a divorce. Merle intended leaving for Reno right away, but before she could get away Korda became ill in Hollywood. Merle, as I have said before, is the most sympathetic person in the world. She called everything off and helped nurse Korda back to health. By that time production had started on "A Night in Paradise" and Merle couldn't get away. When the picture was finished she had a few weeks off before she and Lucien were to start work on "As It Was Before" so they took off for Mexico, where she thought she wouldn't be recognized, to get her divorce, and get married. The divorce was held up because of the delay in getting papers from Korda now back in England. But at last the papers arrived and everything was properly signed. Then she was told by her lawyer that her marriage, to be legal, would have to take place in the state of Chihuahua (Juarez is a city in Chihuahua) after her divorce was final.



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In the meantime, Merle was getting frantic wires from Producer Walter Wanger to return to the studio at once. Turhan Bey, who co-starred with her in "A Night in Paradise," had been drafted and was leaving for the Army immediately. And there were important re-takes on the picture!

"I can't stay any longer in Chihuahua," Merle told her lawyer. "I have to report to Universal right away. What am I to do?"

The lawyer explained to her that she could be married by proxy in Mexico. Alejandro Munoz was appointed to represent her as the bride, and J. T. Portillo was to represent Lucien as the bridegroom. In case you're hazy about Mexican proxy marriages, (everyone else is) Attorney Bruno Newman, consulting attorney for the Mexican consulate in Los Angeles, has this to say about them.

"Both the man and woman who wish to be married must assign power of attorney to their proxies," says Newman. "When these are declared in order, the proxies are wed by the civil registrar, under Mexican law. Though I do not recall any cases to the point, I assume that such marriages are accepted as legal in all nations, including the United States, which participate, either by specific agreement or custom, in recognizing international practice."

Merle thought she would be notified by a letter from her lawyer when the proxy marriage had been performed. She certainly hadn't expected to learn of it from a studio gateman. And she hadn't expected it would create such a furore.

"I thought everything was going to be kept secret," said Merle. "And when the picture was finished Lucien and I would have a regular American wedding, and announce our marriage to our friends then. But you live and learn. I should have known that you can't even sneeze without people knowing about it."

Merle certainly said a mouthful.



Anna Neagle, next seen in "A Yank In London," poses a new suit in the British style.



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## Here's Hollywood

Continued from page 57

NOW that the war is over, 17-year-old Shirley Temple (who insisted she'd wait until she was 19) is going to get married. It will happen if and when her boy friend gets his furlough. Local merchants are having a field day, helping Shirley whip her trousseau into shape.

WHILE CLARK GABLE, Cesar Romero, Diana Lewis and the Walter Lungs stood speechless, Brian Donlevy brought a 27-pound halibut to gaff aboard a chartered boat. Because Brian insisted he had never fished on the ocean before, Clark took pity on him and arranged the outing. Beginner's luck, Brian declared. Clark, whose catch weighed only 13 pounds, wasn't so sure. Amongst all the fishermen, Brian's catch was pronounced the record of the day. Clark still believes he fell for a "fish" story.

EVER since Irene Dunne made that sensational speech on juvenile delinquency, MGM has been trying to find a suitable vehicle to co-star Irene with Frank Sinatra. Frankie, too, is concerned with the delinquency problem. Together with Irene, the studio feels this team would be a terrific and influential combination. Throw in a song or two and the bobby-soxers would give their one hundred percent support. Looks like they've really got something from where we sit!

IT TOOK Alan (tough guy) Ladd quite a long time to get tough with his studio bosses. But the break finally came. Alan is now suspended by the studio. That green stuff seems to be the bone of contention. Alan feels he is underpaid. His studio believes he has received other compensations that more than make up for the figure on his weekly pay check. And so (at this writing) they are at deadlock.

LETTERS continue to pour in asking Warner Bros. when Ann Sheridan will return to the screen. It's been over a year now since "Doughgirls" was released. Annie continues to live in New York. She vows she won't return to Hollywood until Warners takes more care and consideration in selecting a proper story for her to do. Personal to our favorite Oomph girl of all the Hollywood Oomph girls: "Your fans miss you. We miss you. Please come back soon."

PRACTICALLY everything has happened to Errol Flynn. Never let it be said he has been caught unawares or lacking the last answer. Recently at a Hollywood party a silly woman came up to Errol and giggled: "Oh, Mr. Flynn! I know I shouldn't tell you this, but I saw a picture of you in the 'all-together.'" Errol fastened her with a beady eye. "And tell me," he quipped, "all together—how did I look?"

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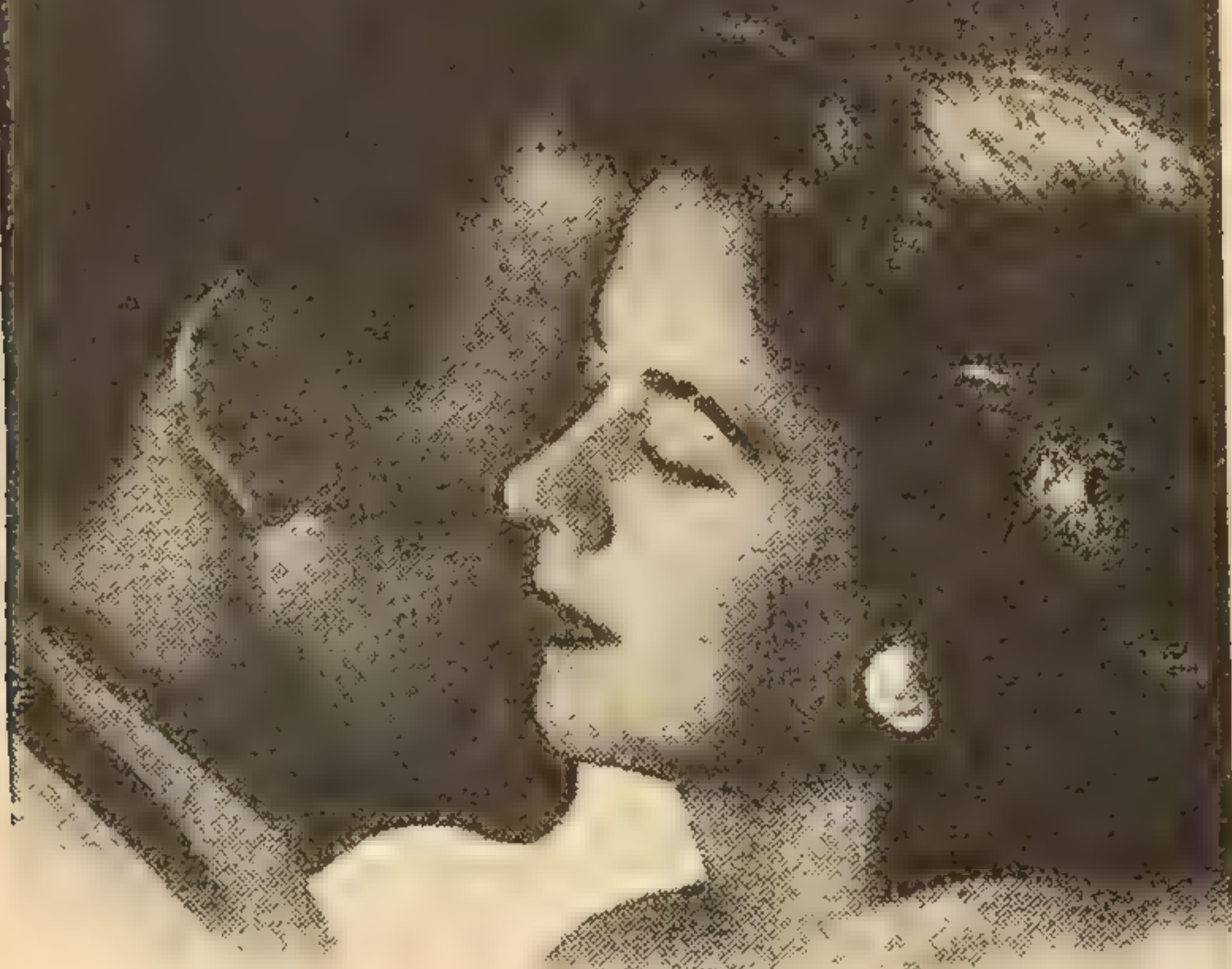
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# And So They Were Married



It was a radiant Betty Hutton who became the bride of Ted Briskin, 28-year-old Chicago businessman. They plan to maintain homes in both Hollywood and Chicago. The eight-carat blue white diamond engagement ring which Betty wears here was given to her just two hours before these photos were taken.

## Here's Hollywood

Continued from page 101

"IT'S a boy!" everyone from one end of Hollywood to the other could hear Anthony Quinn shouting. This is their fourth child, their first son. Tony and his beautiful wife, the former Katherine DeMille, now have just about everything they've ever wanted. Last minute changes in age requirements stayed Tony's induction into the Army.

IN THE 555th Bomb Group, Captain Robert Preston did a terrific job. But now he has received his honorable discharge and he's returning to Paramount. The minute his wife, Catherine Craig, heard the news, she signified her intention of remaining home from the studio and devoting herself to her husband's interests. Other working war wives, please note!

MARIA MONTEZ has finally decided that she is going to have a baby. Maybe we should say, Maria has finally decided to admit that she is. Maria will retire, temporarily, of course. All of which throws another favored property into Yvonne DeCarlo's pretty lap. And speaking of that lady, she just blew mama and herself to a Beverly Hills home. Where "Salome" danced, it paid off well.

MORE than anything else, Lynn Bari wanted her baby. Born with an enlarged heart, it did not live to indulge in the comfort and care Lynn was prepared to lavish. The first week she was up and around, Lynn went to a baby shower given for a friend who was expecting. Not once did she show what she was feeling so deeply inside. Hollywood admires her tremendously for the wonderful way she accepted her sad fate.

JUNE was a lovely August bride! Of course we mean June Allyson, who now legally signs herself Mrs. Dick Powell. Both busy on pictures, they decided against a fancy wedding. So the simple ceremony took place at the home of musician Johnny Green. (Mrs. Green was the former Bunny Waters). Her boss, L. B. Mayer, gave June away. Everything ran smoothly until the presiding judge blew a line. A question supposed to be directed at June, he asked of Dick! Just for a moment there was an awkward silence. The correction was made and the ceremony continued. They honeymooned on Dick's yacht. Later on they hope really to celebrate—in Paris!



**V-J NIGHT** at the Hollywood Canteen will live forever in the hearts of several thousand servicemen. On short notice every available star put in an appearance. With tears streaming down their cheeks, stars, soldiers, sailors and marines sang "God Bless America." Then followed the greatest impromptu show in history. It went on all night. Topping everything was Bob Alda's act—usually performed with Dick (fright wig) Erdman. It's a crazy stunt, showing what happens on a screen test. Dick gets slapped, beaten with a huge powder puff dipped in flour, kicked and dunked in water. At the end Bob smacks a pie in his face. For this great occasion, Bette Davis offered to stooge for Bob. And Bob didn't pull his punches. If it wasn't for the sacredness of the occasion, Weston East might suspect Bob Alda of enjoying sweet revenge. When he ground that cherry meringue pie into Bette's face, hair and ears, he looked so happy! We wondered if he might be thinking of that part he lost opposite Bette in "A Stolen Life."

**PEACE** at last! Even hardboiled landlords (who have had a field day) are softened by the great news. Gig Young learned this when he received his honorable discharge from the Navy. After two years as a pharmacist's mate doing transport duty, Gig ended up in the hospital. Securing his release he headed for Hollywood, where he is still under contract to Warner Bros. Gig went to see his old landlord. There wasn't a square foot of living space to be had. The landlord moved into a room over his garage; so Gig and his lovely wife, Sheila, could start life anew in happy surroundings. Other landlords please note!

**MOST** amazing and exciting young actor is John ("Corn is Green") Dall. He wanted to test for the rôle of Larry in "The Razor's Edge." So he went out to 20th Century, walked right through the gate and finally found director George Cukor's office. On the desk was a script of the picture John hoped to do. While he waited for Cukor he learned his entire part! Everything was all set for the test when John received an offer to return to the stage and tour in "The Hasty Heart." This he took fast. Warner Bros., his own studio, will make this play into a picture next year. John wants to be in that, too! Not in years has a new actor made such an impression on Hollywood. (Isn't that true, Lana?)

**ON THEIR** 12th wedding anniversary, the Zachary Scotts couldn't have been more startled to read about their separation plans. Zack called up the editor of the offending publication and demanded to know why they couldn't at least have had the decency to check with him first. "We didn't have your phone number," was the lame excuse. "Then how come your salesman calls me three times a week and asks me to buy advertising space?" Zack wanted to know. The next day the editor ran an apology.

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Advance reports on Joan Crawford's "Mildred Pierce" have it that Jack Carson is up to his old tricks of scene stealing as a brash promoter who is also a bold suitor for the Crawford's cinematic affections in an offhand sort of way.

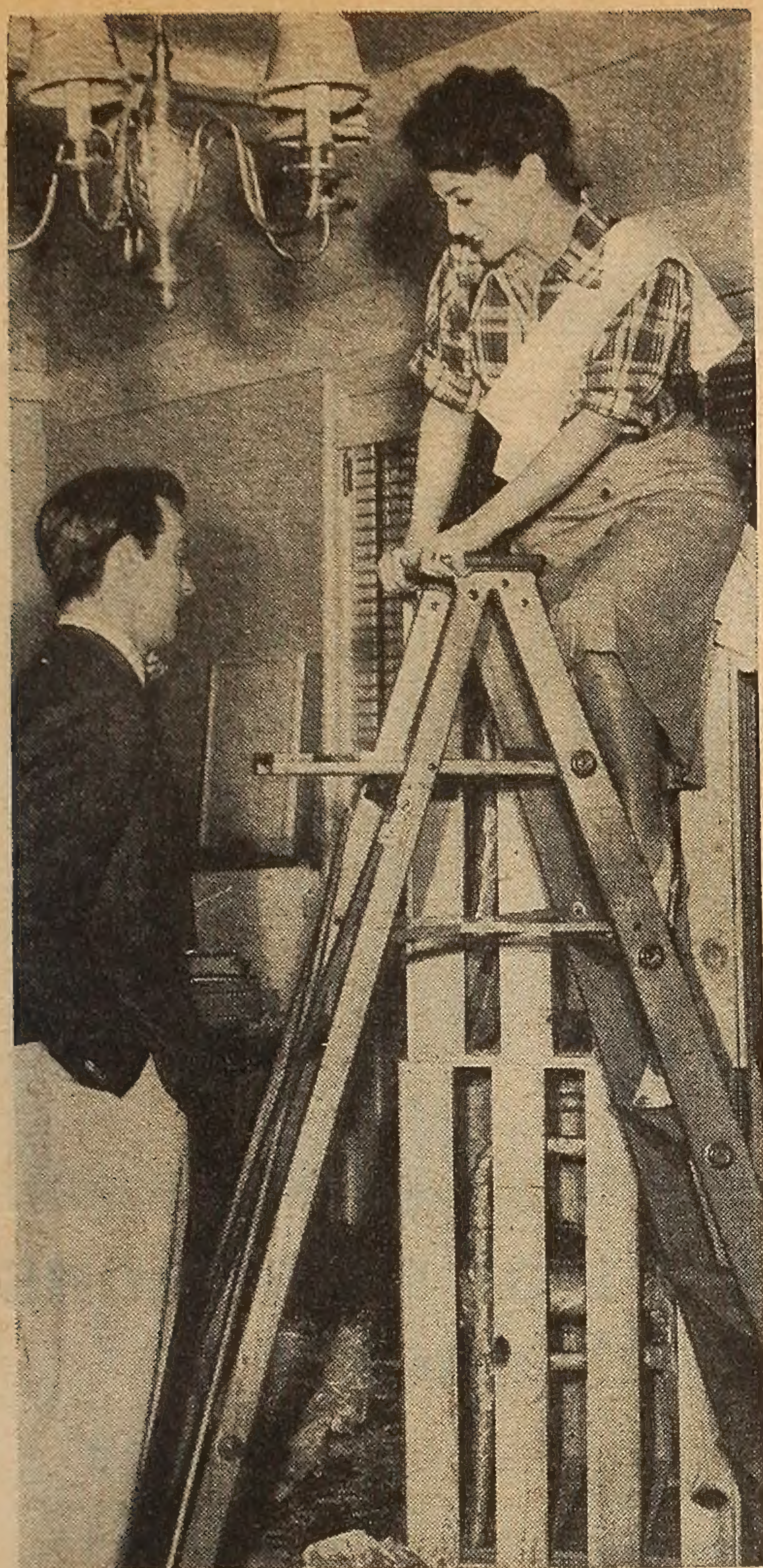
HE WAS born Richard Stevens. On the Warner lot where he was under contract, they named him Steve Richards. Miserable in bit rôles, he quit. Then they signed him at 20th Century. Richard Stevens, who was Steve Richards, became Mark Stevens. Faith was renewed. One rôle in "Within These Walls" did it. Along with every available actor, he was tested opposite Joan Fontaine for "All Brides Are Beautiful." The selection narrowed down to Mark and Larry Parks. Twenty-seven feminine studio employees were invited into the projection room, where the two tests were run off. Twenty-four out of the 27 votes were in favor of Mark Stevens. He almost lost the rôle when 20th Century-Fox refused to loan him for one picture each year. Finally, they agreed on a two-picture deal. Richard Stevens and Steven Richards belonged in the unhappy past. And Mark Stevens is one of the happiest actors on Hollywood scene today.

REMEMBER RUTH FORD as one of the wives in "Woodrow Wilson"? Well, she may be Spencer Tracy's leading lady in that play he's about to do in New York. They're paying all her expenses, so Ruthie is packing those amazing sequin stockings and hying herself to the big city. She'll read for the part there and even if she doesn't get it, Ruth says she loves riding on trains. Spence is very optimistic over his play and having Ruth in it. Something tells us she will be.



Joan Crawford and Ann Blyth enact mother and daughter rôles in "Mildred Pierce."





Joan Crawford shares a scene with Zachary Scott, in "Mildred Pierce," her first picture for Warner Brothers soon to be released.

## Hand Waving

Continued from page 16

the way to keep the cuticle in perfect condition is to keep it soft and pushed back. A good lubricant helps a great deal, and they have them now with applicators to facilitate matters. And remember, too, that when you dry your hands, always gently push back the cuticle with the towel.

And now a final note on the application of polish. Have your hand steady and on a firm base. A towel in your lap isn't particularly good because the surface isn't sufficiently hard. The edge of your dressing table serves as an ideal base. Don't mess it up, though, or stain a towel. The thing to do is to make a pad of four or five layers of tissue. Smooth this down so it is perfectly flat and it makes an excellent hand rest and table protector. A hint for polish application: apply it with straight, smooth, even strokes. Begin at the base and in one motion bring the brush out to the edge and up.

Be fair to your polish. Plan not to type, garden or do housework for about an hour after applying the nail enamel. When you allow it to dry thoroughly, you'll be more than repaid because the polish will last longer.

Make your hand and nail care a regular routine, and once you do, you'll be surprised how easy and simple it is to have hands which are noticed for their well-groomed and pretty look.

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